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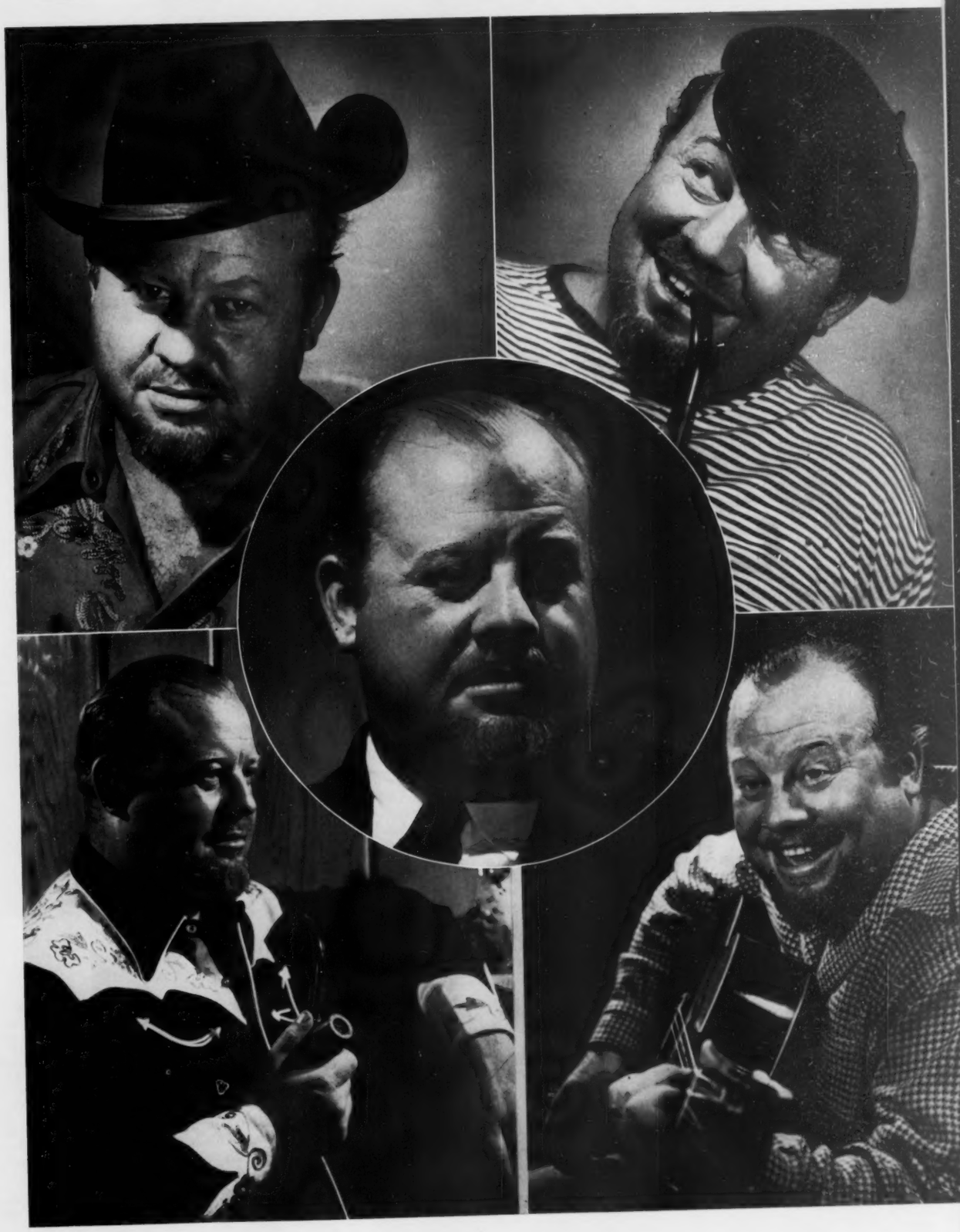

BURL IVES. Singer of Folk Songs

OPERA AUDITIONS FINALS . . . Denis Harbour, 29, Canadian bass-baritone, and Lois Hunt, 23, American lyric soprano, are chosen winners of this season's Metropolitan Opera Auditions of the Air, and presented with contracts for appearances next season with the company by Edward Johnson (right), General Manager, at the final broadcast of the series, as Dr. Wilfred Pelletier, Auditions conductor (left), looks on. Following this, presentation of silver plaques and Capehart Scholarships consisting of $1,000 awards was made by E. A. Nicholas, president of the Farnsworth Television and Radio Corporation, sponsors of the broadcast series.

BOUND FOR A TRIP . . .
Solveig Lunde and "Bonnie" take off in the pianist's new convertible. Miss Lunde has completed a tour of the United States and Canada which included three engagements as soloist with the Omaha Symphony, Battle Creek Symphony and Kansas City Philharmonic. (Photo by William H. Platt.)

GEORGE SCHICK, conductor, and JOEL BERGLUND, baritone, right, at the concert recently held in Carnegie Hall for the benefit of the Cardiac Fund Drive.

SPRING Pictorial Parade

IN PERGOLESI WORK . . .
Zane Gray, baritone, and Merrilyn Taintor, soprano, take a bow for their performances in Wesley College's presentations of La Serva Padrona, given two nights in Grand Forks, N. D., for benefit of a scholarship in the college's music department. The opera was sung in English, with alternating casts, with a scene from Marriage of Figaro and a ballet by North Dakota's dance group, Orchesis. Silvia R. Bagley is director of the Wesley College Opera Group.

YOUTH LOOKS ON . . . The two children of Josef Blatt, conductor of the Arkansas State Symphony, watch from the wings as their father confers with his manager, Dr. Lamar McMillin. The orchestra is concluding its first season under Mr. Blatt. Its current finances recently were assured when Dr. John J. Livingston of Little Rock handed to Mrs. Burton C. Pickens, president of the symphony association, a check said to be the largest individual bequest ever made to a musical organization in Arkansas.

ROLAND FIORE, musical director for this summer's season at the Memphis Open Air Theater. Upon leaving the New York City Opera staff in 1946, he conducted national tours of Blossom Time and Student Prince; also directed opera at the Berkshire Festival of 1947, and on Broadway, Romberg's My Romance. He is now scoring his own one-act American opera, Linda, scheduled for fall production in New York.

(Below)

"LINES UP" CLASS . . . Edgar Schofield, teacher of singing, with his students in his Steinway Hall studio. Mr. Schofield is also on the staff of the Juilliard School of Music, is a member of the American Academy of Teachers of Singing and a past president of the New York Singing Teachers Association. His other activities, besides a personal singing career, include extension teaching in California.

RADIO SOLOIST . . .
Irene Schreier, daughter of Edith Schreier Jonas and Dr. Oswald Jonas, professor of music theory at Roosevelt College, played on March 6 on WOAK's series, Concert Stars of Tomorrow, which features young people of local musical prominence. (Photo by Marshall Marker.)

NEW BARITONE . . . Howard Hartman, now appearing at the Hotel Savoy Plaza, has also sung and acted in the latest Nelson Eddy picture, Northwest Outpost; has sung with the Los Angeles Light Opera; and appeared in several radio shows. Prior to Army service, he sang on the local radio station and at the Rice Hotel in his native city of Houston, Tex. (Photo by John E. Reed.)

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REUNION IN MILAN

Ramon Vinay, tenor (right), while in Italy singing with La Scala Opera, met Paul Reynaud, pre-war Premier of France and current leader of his country's Independent Republican Party. The two had been neighbors in the Bas-Alpes town of Barcelonette in former years, when the Chilean singer lived in France. Mr. Vinay returned last month to rejoin the Metropolitan Opera here. (© Publifoto.)

Operatic Summing Up

The opera season at the Metropolitan (save for the appearances on tour and the Holy Week special events) ended on March 19. The season at home was two weeks shorter than in 1947-48; in all, there were 113 hearings of 25 operas.

Nine restorations after one or more years' absence were: Otello, Falstaff, Gianni Schicchi, L'Elisir d'Amore, Nozze di Figaro, L'Amore dei Tre Re, Salome, Mignon, Pélléas et Mélisande. There was no novelty, though Peter Grimes remained in the repertoire a second year. On the other hand, thirteen works given last season were not heard this year, including some of the best-loved ones: Tannhaeuser, Rheingold, Meistersinger, Ballo in Maschera, Tosca, Don Giovanni, Magic Flute, Haensel und Gretel, Cavalleria Rusticana, Pagliacci, Manon, Rosenkavalier, and Gioconda. There was no Ring Cycle as such, though the three latter works of the tetralogy were heard.

For those who like statistics, 14 works in Italian were heard in 73 performances—(besides the scores listed above, Trovatore, Rigoletto, Aida, Traviata, Boheme, Butterfly, Lucia, and Barber of Seville); in German, 23 hearings of six works, besides those already mentioned Tristan, Walkuere, Goetterdaemmerung, Siegfried and Parsifal; in English, Peter Grimes was heard four times; in French, there were 17 hearings of four scores—Mignon, Louise, Carmen, and Pélléas. There was no ballet performance—a department in which the "Met" is not particularly enterprising, perhaps deeming its audiences not to be dance-minded.

The new singers included two who made particularly auspicious debuts, Ljuba Welitsch as Salome and Aida, her success being such as to give the whole company a "shot in the arm"; and Italo Tajo, who showed substantial gifts, particularly as Mozart's Figaro and as Gianni Schicchi. Gertrude Ribla, American soprano, also scored as Aida and Leonora (Trovatore). Frank Guerrara, young American baritone, had some important assignments, among them Amonasro and Escamillo, which he fulfilled with credit. Lubomir Vichegonov was entrusted with some of the heavier supporting roles, such as Hunding, successfully portrayed. Among others who bowed were the Americans Marilyn Cotlow, Anne Bollinger, Jean Browning Madeira, and Paul Franke, all of whom showed versatility and ability.

Some of the members of the company prominent in previous years did not appear, including Ezio Pinza, who departed for the musical comedy stage. Though on the roster, five did not sing at all this season—Raoul Jobin, Torsten Ralf, Martial Singher, Alexander Sved and Pia Tassinari.

Of the conductors, a sensational success was achieved by Fritz Reiner, making his bow with the company, with his superb Salome and other scores. Karl Kritz took up the baton for Figaro with success.

Next season—Edward Johnson's last as general manager—there will be at least two new productions, one of the purposes of the $250,000 fund now being raised by a public campaign. The other was to permit "a study of plans for the future housing of the company," a rather vague indication that perhaps the days of the ornate and overcrowded, though greatly beloved, old house at Thirty-ninth Street are numbered. Many would be sorry to see an auditorium so hallowed by past triumphs give way to a larger modern theatre. But the time is surely ripe for such a change. Progress in lyric drama production demands that the best and most modern devices be available for the renewal of an art that still seems to possess quite a future.

Poland Honoring Chopin

Anent the tribute paid to the centenary of Chopin in an article in Musical Courier for Feb. 15, it is interesting to mention two of the events that his native country is planning for this year. Perhaps the most important is publication of Paderewski's edition of the composer's complete works, which is being brought out by the Chopin Institute in Warsaw, with commentary in English, French, Russian and Polish, comparing all the variations of the musical texts, and containing reproductions of many MSS. and pictures.

An International Chopin Competition for pianists is to take place in Warsaw, Sept. 15 to Oct. 15—the fourth, as that scheduled for 1941 was never held, though announced. The contestants must be between the ages of 16 and 32.

ON THE COVER

Burl Ives, called "the greatest ballad singer of them all" by no less an authority than Carl Sandburg, has made a unique place for himself in music as "America's modern troubadour." Since his youth he has traveled in every corner of the United States, collecting musical Americana, and today he has an almost fabulous repertoire of folksongs, many of which are not in print, to which he plays his own accompaniments on a guitar.

Well known to radio audiences, Mr. Ives has starred in his own shows and been a featured guest on other major programs. He has appeared on Broadway in Sing Out, Sweet Land; This Is the Army; I Married an Angel, and Heavenly Express. On the screen he was starred in Smokey, and is featured in the current Walt Disney film, So Dear To My Heart, both 20th Century-Fox productions.

Following his recent New York Town Hall recital, Mr. Ives is now on a coast-to-coast concert tour, under the direction of Columbia Artists Management, Inc. En route he will return to Town Hall on Saturday afternoon, April 23, for his second and last New York recital appearance of the season, a program of "folksongs for children of all ages."

Mr. Ives has recorded for Decca, and is now a Columbia recording artist. (Cover photos by David P. Shelhamer.)

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April 1, 1949
Seventieth Year

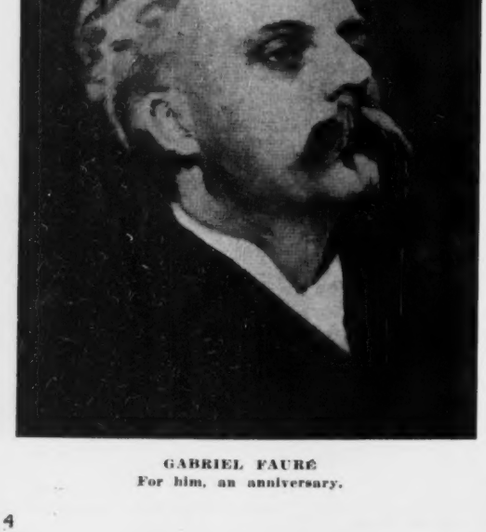
FACING THE MUSIC

By Harold C. Schonberg

One of the most heartening demonstrations of the advanced musical mind took place a short time ago at the Museum of Modern Art, where a League of Composers program was in progress. The League of Composers, in case anybody does not know, is one of the most important of contemporary musical organizations, sponsoring experimental trends and often bringing valuable new music to light. Attending one of their evenings, however, is apt to be a disconcerting affair for the neutral observer, who is walking into a collection of armed camps, each eager for skirmish. The twelve-tone boys are grouped in one corner, sneering at the atonalists, who in turn frown mightily on the neo-classicists. Partisanship runs high, intermission arguments higher.

On this particular occasion, a new piano sonata had been played; and, for the first time in years, whistles and boos punctuated the League meeting, all factions joining in spontaneously. Why? The music was too conservative—almost straight late-Beethoven romanticism, in fact—and it was taken as a personal affront by many listeners. As one who has witnessed the opposite manifestation (the public heading for the exits during a Bartok quartet) we were completely charmed, and received the news with a warm glow. Everybody seeks after beauty in his fashion, some through the diminished seventh, some through the augmented ninth, some through tone clusters, others through tone rows. If the public can walk out on a Bartok quartet, it is an inevitable corollary that the League of Composers should boo an attempt in the late Beethoven manner, otherwise there would be something wrong with the entire science of logic. Newton's law again holds true: for every action there is an equal and opposite reaction. It is good to see the scales balanced, nature and life operating as they should. Sometimes one has doubts.

THE Chopin Centennial observations point up our tradition of honoring dead masters. It's a bit early to get around to Gabriel-Urbain Fauré, but he did die a quarter of a century ago; and twenty-five years—one-quarter of a centennial—is a good round figure to conjure with. If there can be an annual Gershwin festival, surely somebody should make it a point to honor one of the gentlest and most polished of composers.



GABRIEL FAURÉ
For him, an anniversary.

Fauré never has had adequate recognition in America, despite his importance and the length of his creative span. He was born in 1845. Mendelssohn, Schumann and Chopin were yet alive, and his life thus spanned the Wagnerian music drama, the post-romanticism of Brahms, Mahler and Bruckner, the impressionism of Debussy, the atonalism of Schönberg, the cultivated barbarism and later neo-classicism of Stravinsky and even the emergence of Aaron Copland. Was there any other composer in the history of music who lives through such diverse schools of musical thought? Yet Fauré pursued his own path—one opened by Gounod and Franck, to be sure, but not followed nearly as far. Lesser composers than Fauré have achieved much greater renown because they knew how to lay a verbal orchestral smoke screen which effectively concealed the leaky rowboat of their ideas.

Perhaps a primary reason for his neglect is because he seldom worked in the large forms. It is well known that he disliked to orchestrate, often entrusting that task to talented pupils or colleagues. In an era of Wagnerian opera, Straussian tone poems and Stravinsky ballets, he wrote virtually nothing but absolute music—quartets, quintets, songs that are unsurpassed in their field, piano pieces with the non-evocative titles of Barcarolle, Nocturne or Impromptu (so different from Debussy or Ravel). He had studied the German contributions in his youth, including the then-novel (remember, he was born in 1845!) music of Schumann, but few composers are less Teutonic than Fauré. More important an influence was Chopin, in whose piano writing there are many similarities; and César Franck, whose harmonic chromaticisms encircled every French composer of the generation (strangling several in the process).

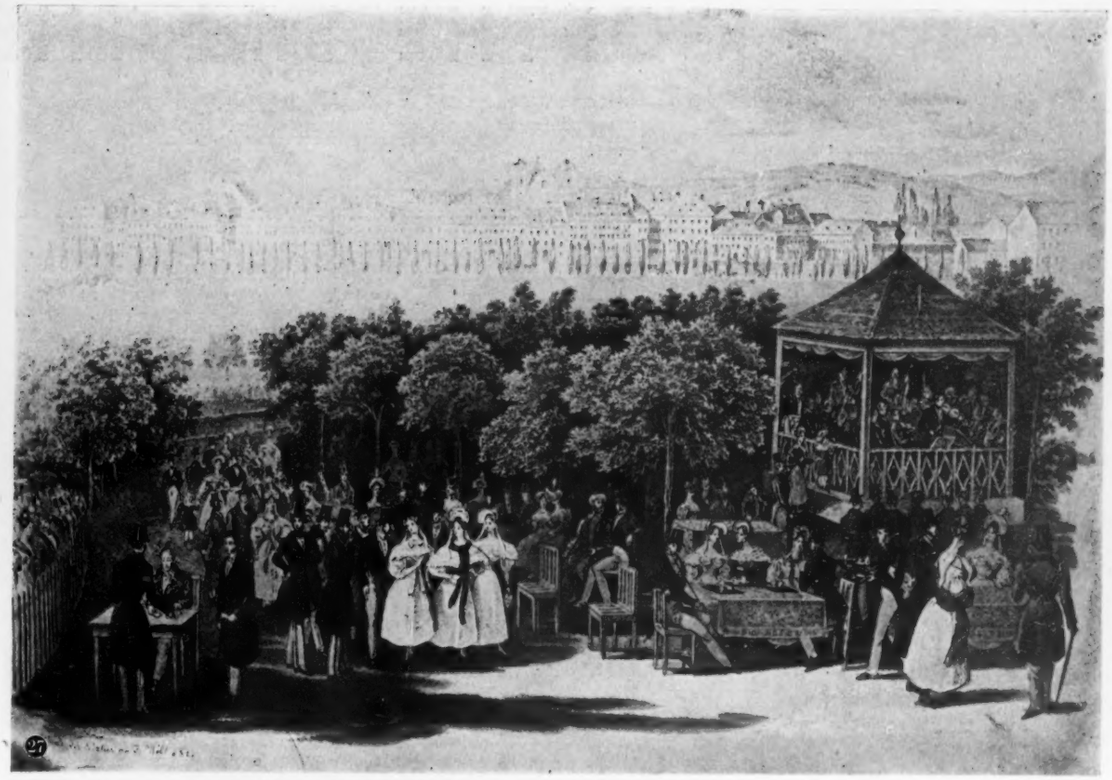
Another thing Fauré had in common with Chopin was the delicate sensibility applied to every note. One has the feeling of melodic inevitability, of taste and unerring judgment. Fauré was not the deepest of composers, and certainly is among the least heroic. No more honest musician ever lived, though. He wrote clearly and beautifully, never exceeding his capabilities, never striving for effect or lowering his standards, touching everything with transparency of texture and subtlety of mood. His feeling for delicate applications of tone color was exquisite; Debussy learned from him here. And yet his music is essentially masculine (whereas Debussy's leans toward the feminine—or at least epicene—side). Fauré's was not the bearded masculinity of a cigar-smoking Brahms, but the smooth, co-ordinated grace of the trained athlete.

HIS life was very busy and fairly uneventful. Born in Pamiers, in the South of France near the Pyrenees, he showed musical talent as a child and was sent to study in Paris at L'Ecole Niedermeyer, where Saint-Saëns was his piano instructor. Fauré later said that he owed everything to Saint-Saëns who, as one of the greatest musicians (not necessarily composers) of his age, knew every advanced current of the time and explained them to his students. Fauré quietly left the Ecole with the first prize for piano, organ, harmony and composition. This was followed by organ-playing in churches, active duty in the Franco-Prussian war, and teaching positions. For some time he was first organist at the famous Madeleine in Paris. All during these years, of course, he pursued composition, with little success at first. He never pushed himself, never made a career of conducting his own music, and seldom was heard as a pianist. One of the important early works is the Violin Sonata in A (1876)—ten years before Franck's sonata in the same key, a fact which greatly surprises the majority of listeners, who seem to think that Fauré's was derived from Franck's.

Fauré, at that time, was regarded as an ultra-revolutionary. Ambroise Thomas threatened to resign from the Conservatoire if that dangerous radical were given a teaching position there. After Thomas' death, though, Fauré took the composition class. Among his pupils, all of whom idolized him, were Florent Schmitt, Louis Aubert, Georges Enesco, Charles Koechlin, Maurice Ravel, Nadia Boulanger, Roger-Ducasse and others. When Theodore Dubois resigned as Director of the Conservatoire, in 1905, Fauré succeeded him. One wonders how many masterpieces the world has lost because of the added time and responsibility the Directorship entailed. In 1920 Fauré left the Conservatory, spending four years in relative peace (though not in the best of health). He died on the fourth of November, 1924.

THE one Fauré biography in English, Charles Koechlin's, lists opus numbers up to 121, several additional choral works and songs, and the opera *Pénélope*. Some of these are familiar. The Violin Sonata in A often is played; the second, in E minor, almost never. Yet Koechlin calls it superior; and he also praises the pair of cello sonatas, both of which are totally ignored by instrumentalists this side of the Atlantic. Occasionally the Ballade for Piano and Orchestra is heard, but has the Fantaisie for Piano and Orchestra ever been played here? Those who know Fauré's music call it a masterpiece; it would be pleasant to have the opportunity to judge. Similarly, those who have heard *Pénélope* claim that it is one of the great things of the French lyric stage, a worthy companion to Debussy's *Pelléas et Mélisande*. Fauré, incidentally, also wrote incidental music to *Pelléas et Mélisande*. An orchestral suite from that score, fortunately, occupies a corner of the American repertory. The great Requiem, however, is known only through phonograph recordings, and *Shylock* is hardly known at all. This writer heard sections of the latter in Paris, during the war; they were of haunting beauty. As for the songs and piano pieces, they are ill-represented on contemporary recital programs. Admittedly they present stylistic and interpretive difficulties, but surely there are artists around equipped to handle *La Chanson d'Eve* or *L'Horizon chimérique*.

Fauré's music will never make a great splash in America, but sensitive music lovers—and that does not mean super-esthetes or connoisseurs—will always find much to cherish in it, if only given the opportunity. Instead of the absurdities that some well-known conductors and performers have been giving us, a few examples of Fauré's sensitive scores would really be a welcome addition to our musical life. Koechlin, in his biography, goes to great extent describing Fauré's "Grecian qualities." If by that he means purity of line and proportion, Fauré was Atticism itself.



RELICS OF THE VIENNA THAT WAS . . . Johann Strauss the Younger playing a game of tarock, from an old photograph. Right, The Paradise Garden, situated near the Vienna fortifications, vanished resort popular with Viennese a century ago, where Lanner and later Johann Strauss, Sr., in the summer used to conduct their works. Vienna this year is holding a Festival Week from June 2 to 8, marking the fiftieth anniversary of the younger Strauss' death. (Lithograph of the Paradise Garden by F. Wolf, 1832.)

Austria Honors Notables and Plans Summer Festivals

By DR. ERWIN MITTAG

Vienna

AUSTRIA has been paying tribute to some of its departed composers, and laying plans for some interesting summer festivals.

In the Vienna Music Festival during the month of June, modern music will be given its due, the program to be announced later in more detail. Plans for the Salzburg Festival, from July 28 to Aug. 30, are completed despite some difficulties of personnel and casting. Bruno Walter and Wilhelm Furtwaengler will be among those appearing, and George Szell will lead Rosenkavalier. A new opera by Carl Orff, Antigone, was also scheduled for a hearing. The traditional Haydn Festival in Eisenstadt and the May Festival in Graz will again be supplemented by the Bregenz Festival, a great success last year when A Night in Venice was performed on the shores of the lake.

The Salzburg program includes Fidelio and Magic Flute under Furtwaengler, Gluck's Orfeo under Josef Krips, staged in the Riding Academy. Other features will be Mozart's opera La Clemenza di Tito; dramatic productions of Goethe's dramas Iphigenia and Clavigo; and as usual, Everyman in the Cathedral Square, directed by Max Reinhardt's widow, Helene Thimig. Lothar Wallerstein will stage Rosenkavalier and Ferenc Fricsay is to conduct the Orff novelty. Walter leads two orchestral concerts. The Strasbourg Cathedral Choir will perform Berlioz's L'Enfance du Christ, and the Pasquier Trio is also scheduled to give recitals.

As for the commemorations, the Austrian Broadcasting Company (RAVAG), marking the anniversary of the death of Alban Berg, performed over the air his fragmentary opera Lulu, based on the drama by Wedekind. It was a very harmonious performance — so far as the work of the artists was concerned—and Ilona Steingruber's dramatic soprano voice easily triumphed over the appalling intricacies of the leading role.

The tenth anniversary of Franz Schmidt's death was signalized by a series of programs devoted to his music. The Book with the Seven Seals, perhaps his most mature and deepest score, was interpreted with enthusiasm by one of the pupils of the late creator, Anton Heiller, himself a composer and pianist. The tenor part was sung by Julius Patsak in the best oratorio style.

From Requiem to Operetta

One of Vienna's institutions is the annual "Nicolai Concert," named after the founder of the Philharmonic Concerts, Otto Nicolai, whose comic opera, The Merry Wives of Windsor, won him a niche in musical history. This year it took place under the first-rate direction of Wilhelm Furtwaengler and consisted of Beethoven's Ninth Symphony. Paul Schoeffler, Patzak, Elisabeth Schwarzkopf and Elisabeth Hoengen were the admirable soloists.

Most of the recent Philharmonic concerts have, in fact, been led by Furtwaengler. An exception was the one entrusted to Dr. Volkmar Andreae of Zurich, who is spreading the fame of Bruckner in Switzerland. Herbert von Karajan also directed a series of programs before beginning his guest trip to South America. He gave interesting and well-groomed performances of such varied works as Beethoven's Missa Solemnis, Dvorak's "New World" Symphony and Prokofieff's Peter and the Wolf. Among other conductors heard was Hans Knappertsbusch, who has again been spending some time in Vienna.

The traditional New Year's concert of the Philharmonic was this year conducted by Clemens Krauss, with a program devoted entirely to the merry music of Josef and Johann Strauss. In the Konzerthaus, Dr. Karl Boehm also gave a list of works by the Kings of the Viennese Waltz with the same orchestra.

Operatic Revivals

Hans Pfitzner has been a recent visitor to Vienna, and several musical events have been given in his honor, including several festive performances at Salzburg. Vienna restaged his most famous work, the opera Palestrina. Hotter and Franz, two famous opera singers here, and especially Patzak in the title role, gained laurels in this excellent performance, which also distinguished the chorus and orchestra and the conductor, Josef Krips.

In fact, the first half of the opera and concert season was characterized by a high level of performance and an increasing audience. The operatic repertoire was in particular carefully prepared. There were several brilliant "first nights," with some new productions of works, and there was usually excellent fare to be heard in both opera houses.

A great event was a first-class production of Puccini's Turandot, with Maria Cebotari in the title role and Helge Roswaenge as Kalaf, given under the spirited baton of Boehm, and with ingenious staging by Dr. Lothar Wallerstein.

The former Volksoper is always packed when Johann Strauss' Zigeunerbaron or A Night in Venice is on the bills. Another first night there paired Puccini's Gianni Schicchi with The Barber of Bagdad, by Peter Cornelius. Anton Dermota successfully sang the tenor part in the latter charming, though somewhat faded work, and Erich Kunz was in brilliant form as Schicchi.

Concert Features

In spite of all the financial and other difficulties, the development of musical life in Austria is again intense. Two soloists of world fame reappeared in Vienna after a long interval: Alfred Cortot was one of these, giving a Chopin recital. The other was Adolf Busch: one of his evenings was dedicated to Bach, another to violin concertos by Beethoven and Smetana, with the Vienna Symphony Orchestra under Rudolf Moralt's direction. Both artists were received with frenetic applause.

In chamber music, too, things are moving in a lively manner. The Konzerthaus, Barylli and Philharmonia Quartets are keeping up traditions in the performance of music, particularly by Beethoven, Mozart and Schubert. An excellent wind-instrument ensemble has been created by members of the Philharmonic: it is known as the Vienna Octet. A novelty of their most recent concert was an Octet by the Belgian composer, Marcel Poot. The Nuovo Quartetto Italiano produced with success the Sixth Quartet by Bartok.

The young Belgian violinist, Arthur Grumiaux, recently gave several concerts in Vienna, playing beautifully Mozart's G major concerto, among other works.

Notables for Edinburgh Festival

Further plans have been announced for the third Edinburgh Festival of Music and Drama, to be held from Aug. 21 to Sept. 11.

L'Orchestre de la Suisse Romande, from Geneva, will be conducted by Ernest Ansermet. Bruno Walter will lead l'Orchestre de la Société de Concerts du Conservatoire of Paris. John Barbirolli and Eugene Goossens will conduct the Berlin Philharmonic; Sir Thomas Beecham, the Royal Philharmonic, and Rafael Kubelik, the Philharmonia Orchestra.

As previously announced, Ernest Bloch's new Piano Concerto will be performed for the first time by Corinne Lacomble with the BBC Scottish Orchestra, with the composer conducting. Other soloists include Kathleen Ferrier, Adolph Busch, Rudolph Serkin, William Primrose and Ginette Neveu.

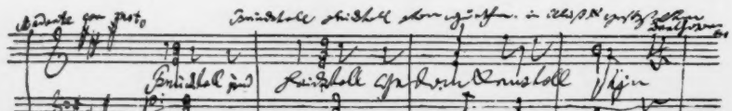
Ljuba Welitsch will be heard with the Glyndebourne Opera Company. The productions will include Verdi's Un Ballo in Maschera and Mozart's Cosi Fan Tutte. Other leading singers who will appear are Suzanne Danco, Paolo Silveri, John Brownlee and Jean Watson.

Six performances by the Ballet des Champs-Elysées are scheduled.

GOETHE and THE WORLD O

BEETHOVEN AND AN AUTOGRAPH PAGE

from his song, Freudvoll und Leidvoll, in the music to Egmont. The original drawing of the composer is by August Semmler.



JOHANN WOLFGANG VON GOETHE

By R. M. KERR

1949 is a Goethe Year. August 28 marks the bicentenary of the great poet's birth in Frankfort-on-Main, an event which is being widely celebrated.*

Though a century of *Sturm* and *Drang* in other forms than those which the dramatist visualized has somewhat obscured his majestic figure, the post-war world of 1949 might still draw strength and inspiration from his vision of the worth and importance of the individual man.

The poetic dictator who once dominated European letters threw a considerable shadow across the path of music—and the results were imposing monuments in virtually all the fields of this art, as well as painting and sculpture.

The most considerable musical figure with whom he came into contact was Beethoven—and the latter (and perhaps his music) he hardly understood. The irony, the immense anomaly of their brief encounter was the fact that the musician, like many another, was inflamed by the romantic ardors of Goethe's lyrics and the soul-stirring vision of the new freedom and striving of the individual spirit of man as depicted in his poems. He dreamed of discussing such matters with Goethe as the connection between the soul and the sensuous world, which he deemed to be bridged by music. But when the two men met they did not seem to speak the same language—though part of this may have been caused by the fact that Beethoven was by then rather deaf.

It was in 1812 at Teplitz, the fashionable watering place in Bohemia, during a nervous year when Napoleon was invading Russia (as he recently had Austria), that the two Titans met. Goethe had heard much of Beethoven from Bettina Brentano (later wedded to Achim von Arnim), a very romantic young intellectual of a curiously modern, even flapper-esque type. Before her marriage she had been one of Goethe's romantic loves. The two men had exchanged several polite notes and Beethoven thought of sending the writer a copy of his Egmont music, but it was not published until some years later. At Teplitz, where the composer had gone to take a cure, Goethe visited him and was much impressed by his intense personality. He listened to him perform his works on the piano. But whereas Beethoven expected some profound remark, the poet merely bowed graciously and said that "he had played charmingly."

Incident on a Stroll

The anecdote is told that the two, sauntering through a country lane, encountered a distinguished party including the Empress of Austria. Goethe stood aside, bowing, hat in hand, while Beethoven stubbornly walked through the center of the lane, with covered head, causing the amused courtiers to make way for him. The poet's impression of the musician's impatience and boorishness could hardly have been other than painful, though he remained suave and in later letters to others indulgently attributed some of the master's brusqueness to his affliction.

When Bettina, who was sister to Beethoven's friend, Felix Brentano, visited the musician in his Vienna lodgings (she had been warned he was hard to capture socially) she thoroughly enchanted him with her wiles. He composed for her a setting of "Kennst du das Land?" from Goethe's Wilhelm Meister and sang it to her in a grating voice.

The poet had long inspired his loftiest ideals. Once, in teaching music to the seventeen-year-old Archduke Rudolph, he was moved to rap the knuckles of the recalcitrant nobleman after an error, whereupon he was rather amusedly put in his place. To this the musician retorted with a line from Goethe—which one is not recorded. Beethoven boasted of this exploit in later years.

The most imposing—though by no means the only—Goethean setting by Beethoven is the incidental music which he was commissioned to write for the drama Egmont, of which the overture is a concert staple today. The production was planned by Hartl, the new manager of the Vienna Hofburg Theater, and premiered there on May 24, 1810. Beethoven was not paid for it and grumbled at that (he was in financial straits, owing largely to the capture of Vienna by Napoleon shortly before this, which disorganized Austrian society and business).

Though Beethoven and Goethe did not meet again after the Teplitz conversations they occasionally corresponded, and the musician asked after the health of the poet when he was visited by Hummel in his own final illness. A touching detail—which seems to show that despite lack of complete understanding between the two, there was a certain kinship caused by their supreme endowments.

Schubert Rebuffed

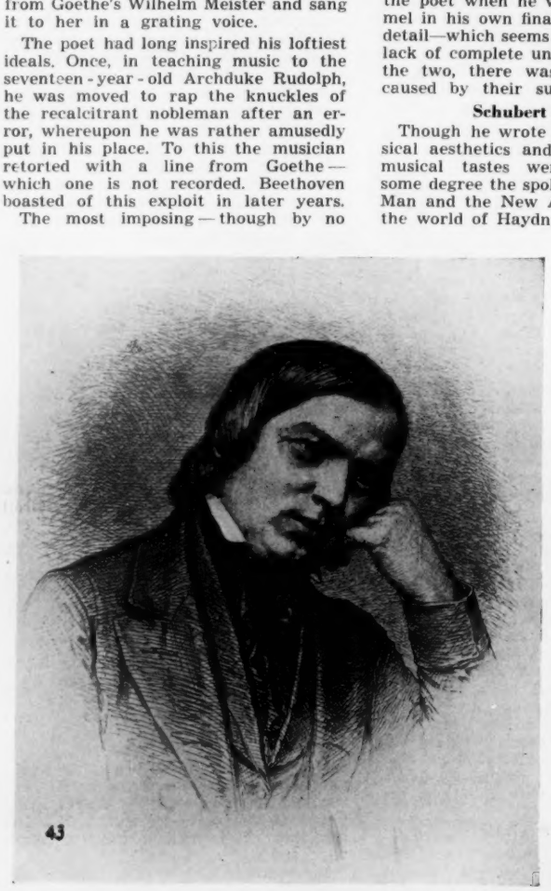
Though he wrote discerningly on musical aesthetics and acoustics, Goethe's musical tastes were conservative. In some degree the spokesman for the New Man and the New Age, he remained in the world of Haydn and Mozart, so far as instrumental music was concerned. In the song realm he did not understand the profound originality and revolutionary promise in the Lieder writers. Here was another paradox. For he in a sense caused that new school to arise.

It was his lyric from Faust, known as Gretchen am Spinnrade, which on Oct. 19, 1814, inspired the 17-year-old Franz Schubert, in a moment snatched from instructing the young, to pen what has been called the first song composed in the new form. It was also the initial masterpiece of that genius.

A second Goethean inspiration was the great song Der Erlkoenig, written in 1815. Schubert's is the most famous of the settings of that dramatic ballad, which according to an estimate by Wilhelm Tappert in 1898 had inspired no less than 54 musical works (a number raised to 70 in a subsequent edition of his monograph).

When the latter song was introduced by Vogl, famous bass singer of the Vienna Opera, though it had been turned down by all publishers, and privately printed by subscription of Schubert's friends, it caused such a furore that imitations of all sorts appeared. There were Erlkoenig waltzes, galops, etc., all ephemeral. (The days of the "song hit" apparently antedated Tin Pan Alley by some time.)

Goethe's own conceptions of songs were those of his friends Reichardt and Zelter, the latter—described by Bettina as "that philistine with the large bones and the long waistcoat"—especially in-



THREE COMPOSERS WHO SET FAUST TO MUSIC.

Left, Robert Schumann, as portrayed by Otto in 1853, wrote incidental music, scenes from Goethe's Faust, for solo voices, chorus and orchestra, between the years 1844 and 1853. Center, Liszt, from a pencil sketch by R. Balze. His Faust Symphony, with *ad lib.* male chorus ending, was produced between 1853 and 1861. Right, Charles Gounod, drawn by Ingres in 1841 at the age of 23. His opera (1859) is the most popular stage work on the theme.

*In America, an International Goethe Convocation and Music Festival will be held at Aspen, Colorado, June 27 to July 16, with noted scholars and musicians participating, and there will be observances in many other cities.

fluential in forming the poet's opinions. Zelter did not care for Beethoven, and once described that composer's choral work Christus am Oelberg as "immoral."

It was not perhaps surprising that when in 1816 Schubert's friend Spaun thought to aid him by sending Goethe some of his settings of his poems (Schaefers Klagelied, Heidenroeslein, Rastlose Liebe, and Gretchen am Spinnrade were included) together with a letter full of humble compliments, as was customary at the time, this offering by a poor and unknown youth had absolutely no acknowledgment. Some time later the songs were returned without comment.

Perhaps the old Excellency never even saw them. He received a great deal of mail. At any rate, he did hear Der Erlkoenig in 1829 after Schubert's death, when it was sung by Mme. Schroeder-Devrient, and he remarked rather grudgingly that "So sung, it becomes an actual picture." Apparently he thought of the score as purely incidental music.

Some of Schubert's many Goethe settings helped the composer eke out existence by rather slender earnings. Several were dedicated to princely or ecclesiastical patrons, who graciously sent him a few ducats in acknowledgment.

One of these dedicated songs based on a Goethe poem was Der Wanderer (inscribed to the Patriarch of Venice). It later formed the basis, with some other material, of Schubert's Fantasy in C ("Wanderer") for piano and orchestra, to which Liszt added some virtuosic embellishments. Really a short concerto or "concertstück" of Romantic charm, this has figured in many pianist's repertories.

The poems of Goethe inspired countless vocal settings by composers, among them Brahms, Schumann, Richard Strauss, Wolf, Mozart, Mendelssohn, Cimarosa, Carl Loewe (his Erlkoenig is best known after Schubert's), Verdi, Tchaikovsky, Rubinstein, Spohr, and lesser figures.

Mendelssohn at the Keyboard

Of the masters whose life touched that of Goethe, another was Mendelssohn. When that remarkable youth was but twelve, he was under the tutelage of Zelter, who in 1821, took him to Weimar to be presented to Goethe. The aging sage (he was then 72) took a keen interest in the boy's playing of the piano. Mendelssohn paid several subsequent visits to Weimar. One of his letters to his family at Berlin relates that each afternoon Goethe opened the piano

SCHUBERT AND MS. OF DER ERL-KOENIG

showing first page of that famous song, about half its original size. The lithograph of the composer was made by Wilhelm August Rieder, and is in the National Library at Vienna.

and said rather humorously, "You must make a little noise for me," and then sat in a corner eagerly listening to music of Mozart, Bach, Beethoven and others. On one occasion the youth forgot a Bach fugue for which he was asked and improvised it from memory.

In later years Mendelssohn paid tribute to the Goethean Muse with a setting of Die Erste Walpurgisnacht, based on the second part of Faust, scored for soloists, chorus and orchestra (his op. 60). He also penned a requiem for Mignon and part-songs to lyrics from Werther. His letters to Goethe have been published in the Goethe Jahrbuch for 1891 by Max Friedlaender.

Progeny of Faust

When one comes to sum up the impact of Faust, that world epic so long in gestation (it has been reckoned by some critics as the most powerful drama since Shakespeare), its ramifications almost defy analysis. There is Liszt's Faust Symphony, the three movements of which depict Faust, Gretchen, and Mephistopheles, with a male chorus used as adjunct in the last section. Wagner's A Faust Overture also has kept a certain currency.

Gounod's somewhat syrupy but still vital opera (1859) is the most popular of all the settings. The lyric drama, in the main, has neatly extracted the human ingredients of Part I and sometimes revamped the characters almost beyond recognition. In somewhat the same category, if slightly more individual, is Berlioz's Damnation de Faust (1846). Then there is Boito's Mefistofele (1869), over which at its premiere the Milanese fought duels. And Robert Schumann's music to Faust, produced in incomplete form in 1849, and as a whole in Paris in 1893 and at Bologna in 1895, is a distinguished offspring (he also set nine songs from Wilhelm Meister as his op. 98 A).

Other stage versions of the Faust legend include a trilogy by Brueggemann (of which the second part, Margherita, was sung at La Scala in 1910) and scores by Lassen, Zoellner, Seyfried, Beaucourt, Lindpaintner, Pellaert, Hennebert, and among moderns, Felix Weingartner, Lili Boulanger (a cantata), the interesting Dr. Faustus of Busoni (1925) which, however, goes back to the medieval legends for some of its material.

"All the Sad Young Men"

The Sorrows of the Young Werther, the Goethean romance (1774) which caused a wave of fashionable melancholy across Europe and is said to have inspired many suicides, brought the poet the protection of the young Duke of Weimar and his installation as Grandducal Councillor. The best known musical counterpart is Massenet's opera Werther (1892), popular in France. Raff also set this work, as did a half-dozen minor composers.

The other most sung opera based on Goethe is, of course, Ambroise Thomas' Mignon (1866), romantic story of the charming waif who captivated Wilhelm Meister in his famous year of "wanderings." (This opera inspired Wagner's rather sour dictum that "there is good music and bad music, and music by Ambroise Thomas.") The somewhat artless songs of barefoot Mignon gave birth to musical settings by Schubert, Liszt, Schumann, Tchaikovsky ("Nur wer die Sehnsucht Kennt") and countless others. The sophisticated Philine, actress and coquette, emerges in Thomas' opera as merely a lady who sings a celebrated coloratura aria.

Nr. 171. **Franz Schubert,** Erlkönig.
(Verkleinert).

Among other Goethe-inspired works is an opera based on the drama Clavigo by the modern German composer, Max Ettinger. Ernst Krenek wrote a concert aria, op. 57, to words from Goethe's Stella, and incidental music to that dramatist's play, Der Triumph der Empfindsamkeit. Hans von Buelow composed a Faust Overture. Liszt's tone poem Tasso was probably inspired by Goethe's drama of that name; he penned many song settings.

(His literary works include an essay on the Goethe Foundation at Weimar, where Liszt too lived as grandducal musical director for 11 years after 1848.)

Goetz von Berlichingen was set by Carl Goldmark (Budapest, 1902; Vienna 1910), but never gained wide circulation. There were a large number of settings of Goethe's comedies, which gave birth to a rash of German *Singspiele* (Scherz, List und Rache; Erwin und Elmore; Lisa; Jery und Baetely). All were by now forgotten composers of the poet's own day, such as his friend Kayser, Eberwein, and others.

The Eternal Feminine

One woman composer, Corona Schroeter, a singer at the Weimar Court Theater, is among those who set to music his comedy, The Fisher Maiden—a fair form of revenge for the extensive transcription into verse and prose of the various feminine allurements which Goethe had encountered during a long and active career.

He was a heart-breaker of the world of learning, an adept in the drawing room and familiar with less distinguished *milieus* such as inns and farmhouses (witness his long narrative poem, Hermann und Dorothea, which rather idealizes the beauties of peasant life). Even an Empress regarded him with esteem, and countless women of all walks of life revolved in his firmament. He was decidedly unconventional in his affairs of the heart.

Perhaps it is well that he made such a deep study of the subject; it is because of his heroines particularly that his works hold the stage and burgeon in the concert halls of the world. Mignon, Gretchen and even the sultry Suleika have endlessly fascinated writers of operas and songs. And it seems fairly certain that they will continue for a long time to interest audiences as well.

RADIO AND TELEVISION BY WILLIAM A. TAYLOR

First Television Conference Assays Place of Music in Video

CHICAGO.—The first National Television Conference was held at the Palmer House, Chicago, on March 7, 8 and 9, under the auspices of the Chicago Television Council, and covered all important aspects of television from the viewpoints of TV broadcasters, advertisers, and advertising agencies. Following the welcome address by CTC President James L. Stirton, the opening discussion on "Television Today and Tomorrow" enlisted leading executives from all television networks. High-lighting the program were talks on music in TV by Carl Haverlin, president of BMI, and Sidney Kaye, vice-chairman of the Board of Directors and General Counsel for BMI.

Mr. Haverlin believes that music is to play an increasingly important role in television but differs from two camps with opposite viewpoints—one believing that music will be the most important element in television as it has been in audio broadcasting, and the other that music and the ear will play a smaller part in television since the eye is now the important organ. Mr. Haverlin takes a middle-of-the-road position, saying in part that he thinks it neither proper nor necessary to overemphasize the importance of music in entertainment. He doubts that Beethoven and Ernesto Lecuona combined could keep Mr. and Mrs. America glued to sound when there was something interesting to look at on a television screen—say Churchill Downs, the World Series, or Louis and Walcott. He believes that after the experimental days are over, television broadcasting will find a state of equilibrium in which the ratios of complete and partial musical programs to those without music will be very much like the ratios of today's audio structure. He stated that there will be a place for "straight" musical programs on television in which old and new singers or bands or instrumentalists will be featured, with expert camera work, fine lighting, and off-angle viewpoints bringing new importance and new personalities to the artists.

The coming of sight to the radio audience, Mr. Haverlin feels, will not greatly change the musical patterns that have been forming for more than a quarter of a century nor alter radically the part that music has played in the past.

Role of the Composer

From the standpoint of the composer, Mr. Haverlin comments that he cannot tell what the effect of the challenge in video art will be, but he is certain that as television horizons widen, the composers' contribution will increase.

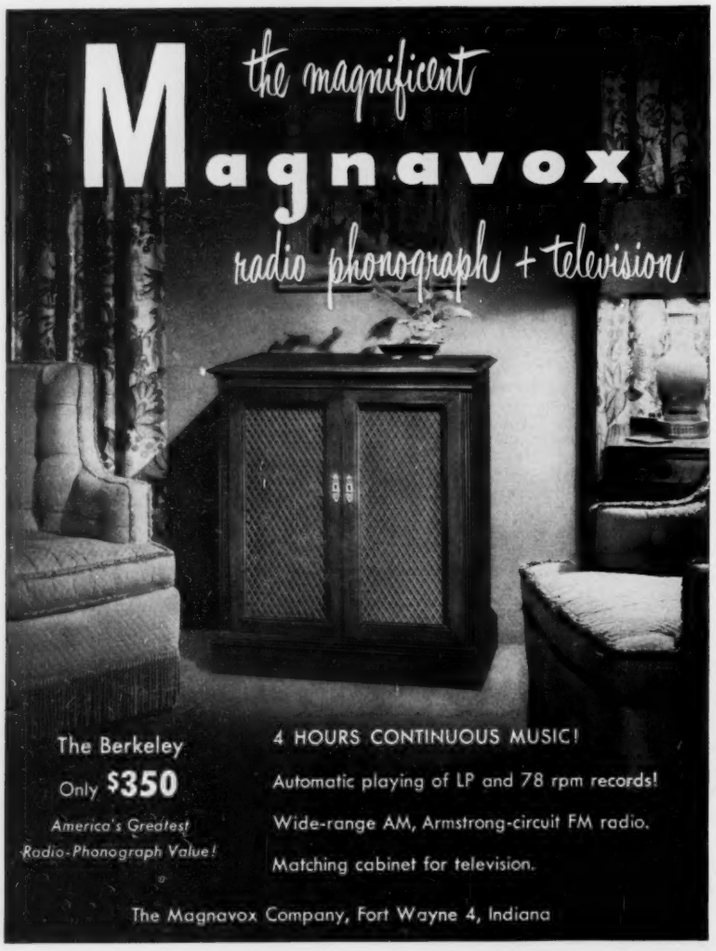
Mr. Haverlin says, "I am, alas, neither a television pioneer nor a composer. But I am sure that if this new medium ever develops new requirements our popular writers as well as our serious composers, such as those in the ACA (American Composers' Alliance) and men of the calibre of Hindemith and Malipiero will be sensitive to the challenge and quick to meet it."

Sydney Kaye in his talk stated that we can expect music, which has played an essential role in every field of entertainment from the Greek theater to the modern movie, to assume its rightful importance in television.

"Television now has had an opportunity to develop its fundamental philosophy with respect to the use of music," Mr. Kaye said, "and to set trade practices which will be fair both to creators and to users. Obviously, they must be fair to creators. No one can expect a flow of material for television unless the creator receives his proper compensation. Similarly, creators, we feel, must recognize the technical, economic, and artistic problems which still beset television, and must also recognize that the ratio of net to gross receipts will perhaps be far less favorable in television than it has been in sound broadcasting." The best interest of all parties involved, he feels, is that music should become the inevitable handmaiden of every television program.

As a result of the successful conference, which had a registration of 310, representing 200 organizations, the Chicago Television Council has added 43 new members.

DOSHA DOWDY.



Televised Opera Successfully Presented by NBC-TV

Gian-Carlo Menotti's opera, The Old Maid and the Thief, was given over the East Coast television network of the National Broadcasting Company on March 16, marking a milestone in music broadcasts in video. The presentation demonstrated fully not only the possibilities of good music in video, but that opera definitely has a promising future in the visual medium when it is intelligently adapted, directed and cast. Making allowances for some minor technical difficulties, and a generally indistinct delivery of the text which was not due to any TV mechanical limitations, NBC-TV can be highly commended in the production of the most successful televised opera broadcast to date. The hour's broadcast was staged by the composer, and the music skillfully directed by Dr. Herman Adler. The excellent cast included Marie Powers as the old maid; Norman Young, the thief; Virginia MacWatters, the maid; and Ellen Faull the neighbor.

The Old Maid and the Thief was written in 1939 by Menotti on commission from the National Broadcasting Company for radio presentation, and was first heard on the air over the NBC network on April 22, 1939.

Harvest of Stars on Spring Tour

Harvest of Stars radio program, featuring James Melton, began its 1949 spring tour, March 23, with a nationwide broadcast from Oklahoma City. During the tour the series made its last two CBS broadcasts, the Oklahoma City airing and a Denver, Colo., broadcast March 30, before returning to the NBC network on April 3. The first NBC broadcast of the show will emanate from Hollywood. Other cities on the itinerary include Vancouver, B. C., April 10; Portland, Ore., April 17; San Francisco, April 24, and a return engagement in Hollywood, May 1.

The show, for the first time in its four years history, will cross the border for a Canadian broadcast, when the program is heard from Vancouver through the facilities of CJOR over the Dominion network of the Canadian Broadcasting Corporation as well as NBC.

In the Vancouver broadcast, James Melton will be assisted by Nora Grennan, Canadian soprano, a Canadian chorus, Canadian actors and musicians. Harvest of Stars is under the direction of Dr. Frank Black.

Chicago Theatre of the Air Music Schedule

Three operas, eight operettas and two musical comedies have been scheduled for radio adaptation by the Mutual network's, Chicago Theatre of the Air (MBS, Sats., 10:00 to 11:00 p.m., EST).

The first opera, Rigoletto, was broadcast on March 5, with Virginia Haskins, Richard Tucker, Robert Spiro, Ruth Slater and Reinhold Schmidt. The other operas to be presented are Cavalleria Rusticana, April 26, and Pagliacci, May 28.

The first of eight operettas to be heard was Bittersweet on March 26, featuring Miriam Stewart, William Horne and Donald Graham. Others to be aired are The Mikado, The Gondoliers, Eileen, New Moon, Madame Pompadour, White Eagle, and The Desert Song. The musical comedies will be, No, No, Nanette, and Rio Rita.

Seebach Rejoins WOR As Program Director

Julius F. Seebach, Jr., who left WOR three years ago to become administrative secretary of the Metropolitan Opera, has returned as vice-president in full charge of radio and television programs for the radio chain. With WOR scheduled to begin large scale video operations this summer, it is indicated that Mr. Seebach will concentrate on the visual medium.

RADIO NOTEBOOK

DANNY KAYE wants ROBERT MERRILL, RCA-Victor radio star, to be featured in his next film, according to report. . . . HENRY MORGENTHAU III was made assistant to TED COTT, WNEW program vice-president. . . .

LEOPOLD STOKOWSKI conducted the N. Y. Philharmonic-Symphony Young People's Concert B/C from Carnegie Hall, N. Y., over WQXR on Mar. 12. . . . World premiere of Variations on a Theme by Schwartz, composed by MICHEL GUSIKOFF, played by the Chatham Sinfonietta B/C over WNYC, Mar. 13. . . . World premiere of choral-poem, Israel Reborn, heard over WQXR, Mar. 13, during the 75th anniversary concert of YM and YWHA. Event musical highlight of the anniversary activities of that organization, America's largest and oldest Jewish Community Center. . . .

Excerpts from Offenbach's Tales of Hoffmann were performed by Metropolitan Opera stars FELIX KNIGHT, tenor, and FRANCES GREER, soprano, on ABC's Let's Go To The "Met" series, Mar. 21, with JOSEF STOPAK conducting. . . . Six Saturday afternoon broadcasts by the TANGLEWOOD ALUMNI ASSOCIATION of the Berkshire Music Center, are to be presented from Mar. 26 to April 30 over New York's municipal station WNYC (1:00 p.m., EST). . . . ADELAIDE VAN WEY was soloist on the Mu Phi Epsilon program heard over WNYC, Mar. 27. . . . Radio listeners got the first chance to hear songs from the new Rodgers and Hammerstein musical, South Pacific, Mar. 31, on the FRED WARING SHOW. . . . YALE GLEE CLUB will make its initial appearance on NBC's Telephone Hour, May 9. Series opens its tenth season in mid-April.

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THE DANCE By ROSALYN KROKOVER

Festival Shows Canada Ballet-Minded

The second Canadian Ballet Festival, which took place in Toronto from March 1 through March 5, was acclaimed as a huge success, according to all reports. The project was founded by the enterprising Winnipeg Ballet Group, whose members organized and financed the first Festival in their city last year. At that event, in April, 1948, the participating groups were the Volkoff Canadian Ballet (Toronto), Ruth Sorel Dance Group (Montreal), and, of course, the Winnipeg Ballet. A Vancouver group was unable to attend because of the flood conditions.

It was the enthusiasm caused by this first event that inspired the participants to form a dance organization to ensure that the Festival would be an annual one, a contribution to the cultural life of Canada. The result was a formation of an organization known as the Canadian Ballet Associates. Charter members were David Yeddeau, Gweneth Lloyd, Betty Farrally (Winnipeg), Mara McBirney, Beth Lockhart (Vancouver), Ruth Sorel (Montreal), and Mr. and Mrs. Boris Volkoff (Toronto).

The purpose of the annual festival was to combine the total efforts of those who participated in the first Ballet Festival, and present and encourage the work of other dance groups, with no feeling of competition.

Public Subscription Raised

This year the Toronto Festival Committee raised $25,000 by public subscription to take care of transportation, billeting, theater and orchestra. Companies participating were the Vancouver Panto-Pacific Ballet Company under the direction of Maria McBirney and Beth Lockhart; the Montreal Ruth Sorel Group; the Ottawa Ballet directed by Yvonne LeDuc and Nesta Toumine; and the Hamilton Ballet, directed by Nancy Campbell. Among the Toronto groups were the Volkoff Canadian Ballet, directed by Boris Volkoff; the Mildred Wickson Ballet and the Ballet Club, under the direction of Bettina Byers.

All of the performances were held at the Royal Alexandra Theater, Toronto, and the orchestra was under the direction of Paul Scherman and Samuel Hersenhoren.

Carnaval Again in Repertory

On March 8, the Ballet Russe de Monte Carlo, at the City Center, presented a revival of Fokine's Carnaval that featured Nathalie Krassovska, Leon Danielian, Gertrude Tyven, Edwina Fontaine, George Verdak, Robert Lindgren, Loscelyne Larkin and others. Ivan Boutnikoff conducted the orchestra. What can one say? Carnaval needs careful preparation and brilliant period dancing to realize its flavor. In this production there was all the good will in the world—enough occasionally to suggest the Fokine flavor—but not enough integration to hold the work together. Danielian, furthermore, was handicapped by a lame arm, which prevented him from doing any lifts; and the orchestra was handicapped by an insufficiency of strings which lent a hollow sound to the orchestration. It was pleasant to welcome the work back to the boards, though, Carnaval has a unique charm, plus a mighty asset in Schumann's ever-romantic score.

Les Sylphides, a Tchaikovsky Pas De Deux and the third act of Raymonda also were on this program. Frankie and Johnny originally had been scheduled, but Danielian's indisposition necessitated a change, with Raymonda substituting. The Pas De Deux was danced by Markova and Dolin—or, rather, part of it was. None of the variations was presented, the curtain coming down after the initial duet, just when most people were settling back to enjoy the solo work. Les Sylphides was given a steadier performance than some previous ones, with Mary Ellen Moylan, Yvonne Chouteau, Gertrude Tyven and Oleg Tupine again dancing the leading parts. In Raymonda, Ruthanna Boris and Ramon Jasinsky danced the principal roles.

Sujata and Asoka in Ziegfeld Concert Debut

Sujata and Asoka made their first concert appearance in the United States on March 12 at the Ziegfeld Theater. Sujata, the feminine side of the team, and a very attractive one, is Indian; Asoka is of German parentage. Their program, which included dances of India and Tibet, contained strong Western influences. The music, arranged for Western instruments, immediately destroyed any air of authenticity the dancing might have had, and the costuming was elaborate enough to stand out in the most lavish of Broadway revues. Everything in fact, including the improvised settings, was slanted toward theatrical effects, and from this point of view the evening could be termed a success. But for those who seek a more authentic version of the Eastern culture, as expressed through its dances, there was much to criticize.

Both dancers have well-trained bodies, while Sujata's arms and shoulders are particularly beautiful and expressive. In the Tibetan Masks, Asoka achieved a fine mood through controlled movement in the Mask of Peace section, and the audience also favored the Agni Puja, or dances of the sacred ritual of Fire.

TWO BALLET GROUPS

from the Canadian Ballet Festival. Above is the Winnipeg Ballet Company, which is under the direction of Gweneth Lloyd. Below, the Volkoff Ballet of Toronto.

Paquita Anderson was the musical director, and the Indian instruments were played by Arjun and Govind. The dances were all based on poems by Giuliana Taberna.

Choreographers' Workshop

On March 19 at the YM-YWHA Dance Center, the Choreographers' Workshop presented its most elaborate program to date. The works given were Prelude, by Kay Raphael; Song of Sabia, by Myra Kinch; Sonata, by Edward Dragon; The Tower of Babel, by Carrol Newman and Marion Scott (music composed and arranged by Robert DeDomenico, conducted by Morris Levine); Eine Kleine Nachtmusik, by Janet Collins; and The Invisible Wife, by Virginia Johnson (music for piano, flute, violin and cello, by Miriam Brunner).

Several of the works on this occasion deserve being singled out for either their creative strength or the fine performances they received. Myra Kinch's Song of Sabia, based on a line by Manuel Bandeira ("When our sister died it were better so . . .") had some very fine and original ideas, including a musical score of individuality which was played and sung by the composer, Manuel Galea. Miss Kinch, as the sister, gave a moving portrayal of the figure, and her groupings, especially of the relatives, were fresh in approach. Edward Dragon's choreography to the Piano and Violin Sonata in E Flat Major, K. 380, by Mozart showed thorough American Ballet School training, with three of the City Center Ballet's dancers—Tanaquil Leclerq, Frank Moncion and Beatrice Tompkins—taking over in the second and third movements. The first movement introduced two dancers of unusual merit—Alan Howard and Iona Mackenzie. Obviously very young, these two dancers have brilliant techniques, style and personality, and should be dancing in a professional ballet company. Dragon handled the score sensitively, with subtle humor in the final movement. The costumes, designed by Alfonso Ossorio, were a bit overdone and seemed out of place except for the last section.

Janet Collins also used music of Mozart. She was particularly charming as soloist in the Romanza of the Eine Kleine Nachtmusik, and she also designed a delightful Minuet for Claire Knox and Alan Howard. The Rondo, also danced by Miss Collins, was influenced by her former teacher, Maracci, in costume as well as movement. However, the work gave ample opportunity to display a goodly amount of Miss Collins' talent, which is considerable. She has a smooth functioning technique based on ballet principles, elegant line, vibrant personality, and a sense of form and structure in composition.

The Invisible Wife was adapted from a poem of the same title by Winthrop Palmer. This was elaborately staged, with an imaginative set by William Cecil and excellent costumes by Charlotte Trowbridge. The work was divided into three scenes—(1) In the brothers' home after the funeral; (2) The courtship of Rachel and Aaron evokes Abigail; (3) After the wedding of Jonas and Rachel. An Epilogue follows. Although the choreography was not consistently strong throughout, there were many strong sections to recommend it, and the dancers were very well chosen. The leading parts were expertly danced by Robert Pagent, James Nygren, Margaret Cuddy and Sharry Traver. Miss Brunner supplied a superior musical score for the work, which was well-coordinated with the movement and mood.

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SILHOUETTES By MARY CRAIG

NATS Organizes Boston Chapter; New York Hears Spring Concerts

Boston has become the first city east of the Mississippi to create a local chapter of the National Association of Teachers of Singing. The founding of this unit came as the result of initiative, energy and much hard work on the part of the organizing committee, composed of Dr. Albert Edmund Brown, Gertrude Tingley, Dr. James R. Houghton and Gladys de Almeida. At last, the formal organization meeting was called.

With most of the members of this Association in the Boston area as a nucleus, more than fifty guests attended a dinner held on the evening of Feb. 28 in the Women's Building of Boston University on Commonwealth Avenue, under the chairmanship of Dr. Houghton, Representative-at-Large for the Eastern District, NATS. Enthusiasm and goodfellowship were great. Not even one of the worst blizzards of the winter raging outside served to check it. Invitations had been sent out to all eligible teachers in the area who were not already members of NATS—a pre-requisite to membership in the Chapter—to come in and fill out their applications, and the response was notable.

After dinner, Chairman Houghton read letters and telegrams of congratulations and good wishes from President Richard DeYoung, Past-President Leon Carson, Vice-President Homer G. Mowe, and Governor Fell, and made an address of welcome before introducing the guest and speaker of the evening, Arthur Gerry, Co-Representative-at-Large for the Eastern District, who had come from New York for the event. Mr. Gerry spoke briefly of the history of NATS, its phenomenal growth, and the very evident need of such an organization. He noted the change that could be perceived in the attitude of one colleague to another, all over the nation, as a result of personal contacts through the various meetings and conventions. Mr. Gerry pleaded for more sharing of knowledge and ideas, that the profession might in some measure return to what he termed a "Golden Age of Voice Teaching" which existed until the middle of the last century, and produced the so-called "Golden Age of Singing."

Then followed the business meeting of the evening, during which the following officers were elected: president, Albert Edmund Brown; vice-president, Gertrude Tingley; secretary, Mabel Parks Friswell; treasurer, Charles Pearson; directors: Gladys de Almeida, James R. Houghton, George S. Dane, Marie A. Bergerson and Irade Pilla.

Objectives of Group Outlined

Following election of officers, the By-laws for the Chapter were adopted, subject to review by the Executive Committee of the National Association of Teachers of Singing. Incorporated in these by-laws were the following objectives of the Chapter:

"To protect and advance the ideals and the educational and cultural development of vocal art.

"To offer a forum for vocal teachers where matters pertaining to their welfare and advancement can be considered and acted upon.

"To give every member added prestige and recognition through their membership in the Boston Chapter.

"To organize and promote discussion groups for the exchange of ideas.

"To become better acquainted with other teachers of voice and to offer periodic programs for the benefit of every member."

These are all excellent aims. One feels that the Boston Chapter has begun its activities with some very significant and worthwhile projects. May its success be gratifying!

Spring Choral Programs

With the tardy departure of ice and snow comes the burgeoning of the spring concert season, when the choral groups and glee clubs bring to the various concert halls of the metropolitan area the results of the winter rehearsals. On March 12, in Times Hall, an attractive group of singers, the Philadelphia Choral Ensemble, sang an entertaining program for mixed voices under the directions of James Fleetwood. A clear, pure tonal quality, good balance and dictional ability highlighted the work of the group. Accompanied by Luca Del Negro, they sang contrasting numbers, sacred and secular, which included among other works Hassler's Ad Dominum cum tribularer, Weekes' Mars in Fury, four Brahms lieder, Bacon's Seven Canons and the Villa-Lobos Quatuor.

On March 14, in Carnegie Hall, the handsome Yale Glee Club conducted by Marshall Bartholomew devoted a splendid hour and a half of song to Music of the Americas. Contemporary composers represented from the Northern Continent were Richard Donovan, William Schuman and Randall Thompson.

TREKKING ACROSS CONTINENT . . . The Nelson Eddy concert party greeted at El Paso, Texas, as the baritone swung across the country in his second record-breaking tour of the 1948-49 season. Left to right, standing, S. M. Durling; Theodore Paxson, Mr. Eddy's accompanist; George E. Brown of Columbia Mgt., tour manager; Mr. and Mrs. Herndon Johnson; and Mayor Pro Tem E. W. Kayser, Jr. Seated: Mrs. S. M. Durling and Mrs. Hallett Johnson, concert manager and El Paso representative of the Musical Courier. Mr. Eddy will be heard on Easter Sunday night, April 17, in Carnegie Hall, New York City.

From Latin America came the folk tunes of Cuba, Chile, Peru, Brazil, with arrangements by Bartholomew, Letelier, Ademorales, Malaga, Mignone and Villa-Lobos. A group of folksongs of the United States brought to hearers the rousing sea-chanteys and cowboy songs, the moving spirituals and mountain ballads of the land. The printed list concluded with two songs from the Yale Song Book, Switzerboy and, Neath the Elm. Distinguished singing was the hallmark of the performance. The accompanist was Robert S. Conant.

On the same evening in Town Hall, the John Harms Chorus offered a devotional presentation of the Bach St. Matthew Passion. The choral tone work, while naturally lacking the brilliant impact of the hundred-voiced massed choirs, was lovely in texture. Attacks were clean and musicality was maintained at a high level. Iona Harms, soprano, Leland Goodell, baritone, Ruth Brall, contralto, Donald Wheatcraft, bass, and William McGrath, tenor, were the soloists. The first of these seemed well-routined and sure in the oratorio style and were effective in their several parts. Mr. McGrath, despite some commendable soft-voiced passages, has been heard to better advantage than in the exacting tessitura assigned to the Narrator. Two superior instrumentalists for the obbligato work were Louise Driggs, violinist, and Lois Wann, an exceptional oboist. Walter Wilde was at the organ and the adult choir was augmented by the Buckley School Glee Club and the Boy Choristers of St. Paul's Church, Englewood, N. J.

Bella Reine, Gertrude Neidlinger In Programs Off Beaten Track

Two recitals of an exotic or out-of-the-ordinary variety were offered by Bella Reine, pantomime-dancer, at the Barbizon-Plaza and by Gertrude Neidlinger, "parodist extraordinaire," at Times Hall. The first, on March 19, was an occasion which carried the observer to the streets of Paris, into the art galleries and back-stage at the Opera after a ballet showing. Miss Reine has imagination and is exceptionally gifted in ability to portray emotion and to convey meaning. Her characterizations have the charm and color of paintings and her continuity is at all times facile and interesting. She was accompanied delicately and effectively by Ilse Sass, pianist, who was heard in several solos.

The "Program of Musical Mishaps" compiled and sung by Miss Neidlinger was amusing and provocative. Using a small but clear voice, a gift for picturesque gesture and mimicry, she presented her ingenious concepts of singers caught in every sort of dilemma and strait. Human frailty among the great and the would-be stars, embarrassing involvement with bats (real), indisposition and *mal-de-mer* came into the picture. Miss Neidlinger's work offers much of cautionary value to aspirants to the singing career, as well as of artistic worth. The able accompanist was Oscar Haase.

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PHILADELPHIA

New Music Groups Show Local Spirit to Be Amply Progressive

By SAMUEL L. SINGER

The Philadelphia Orchestra, which gave a number of premieres and local first performances in the past several months, has lately kept pretty much to standard works. During one week the orchestra was on a mid-West tour.

Menahem Pressler, who made a hit in the Schumann Piano Concerto a year ago when he was barely 19, underscored that success this season with Chopin's F minor Concerto with the orchestra.

Two representatives of Philadelphia's overflowing musical talent appeared at one of the Orchestra's Concerts for Youth. (This season, unfortunately, the series is not sold out. In the days of Stokowski, who originated it, young people 13 to 25 used to line up at the box office the night before the season sale opened!) Albert Brusilof, young violinist, who was a runner-up in Ormandy's Young Conductors' Contest, ably directed Borodin's Polovtzian Dances. Harriet Serr, pianist, not yet out of her teens, chose to play nothing less than Beethoven's "Emperor" Concerto. For this she merits more than just an E for Effort. She showed the necessary technique and power, and an awareness of the Concerto's nobility even though at this stage she was unable to demonstrate it fully.

The New Chamber Orchestra, Ifor Jones, conductor, continued its admirable Sunday afternoon series at the Academy of Music for what is called "the largest chamber music audience in the United States." (The attendance usually exceeds 2,000.) Iso Briselli, who retired from the concert stage nine years ago to enter the business world, and Joseph Levine, Szigeti's accompanist, collaborated felicitously in the Chausson Concerto in D for violin, piano and strings.

Lohengrin by La Scala Forces

The Philadelphia La Scala Opera Company made one of its rare excursions outside of Italian or French opera to present a commendable production of Lohengrin. Set Svanholm, in his first appearance here except as Siegfried, made a handsome, stately and spiritual though perhaps a trifle stiff Knight of the Grail. His singing was smooth in texture and delivery of the principal numbers had nobility of style. Irene Jessner, likewise, in both singing and acting was a believable Elsa. Giuseppe Bamboschek conveyed with finesse the beauties of the orchestral score. The large stage forces, directed by Benjamin Altieri, included members of local German singing societies who had been trained by Leopold Syre.

A. Victor Pelosi, M.D., president of the Scala Company and brother of the late Francesco Pelosi, founder and general manager, has taken over the duties of general manager. He succeeds Anthony D. Terracciano, who resigned because of business pressure.

The Metropolitan's visits have brought us Siegfried, with Svanholm, Traubel and Berglund, and a thoroughly delightful L'Elisir d'Amore, with Tagliavini, Sayao and Baccaloni.

The Ballet Russe de Monte Carlo gave two performances under auspices of the Philadelphia Forum. The only work new here was Quelques Fleurs, by Ruthanna Boris, to Auber music. Choreography and story were mildly diverting — one would call this "cologne" rather than undistilled ballet perfume.

Emma Feldman's presentations included Heifetz and Rubinstein. Heifetz, in the All Star Concert Series, was his old self in every way, in a catholic program. Rubinstein's was more conservative—all standard works except for some Szymanowski Mazurkas—but good.

Curtis Quartet Series

The Curtis String Quartet, which is the nucleus of the New Chamber Orchestra, draws another large audience for its free concerts at the Free Library. Overflow crowds have attended the first four programs, each of which presents an early and a late Beethoven quartet, and a work by an American composer. In planning and performance, and in the size and enthusiasm of the audiences, this is a notable series. The latest list, besides an Opus 18 and the Opus 130 of Beethoven, presented the local premiere of Howard Hanson's Quartet, op. 23. With "romantic" and vigorously rhythmic passages, it was reminiscent of the northern climes as pictured in Hanson's own Nordic Symphony and in the works of Sibelius.

The Philadelphia "Pops" Orchestra, Max Leon, conductor, gave the first of three concerts, with Frank Guerrara, one of its own "discoveries," returning as a member of the Metropolitan Opera, in several arias. Also presented was Helen Colbert, young Negro soprano, who will bear watching.

Victoria Sherry, soprano, is currently appearing as a soloist with Sigmund Romberg and symphony orchestra of 60 on an itinerary including concerts in Orchestra Hall, Chicago, and Academy of Music, Philadelphia. (Photo by Abresch.)

Robin Hood Dell Soloists Named

PHILADELPHIA.—Twelve concerts will be given in the coming summer at Robin Hood Dell, according to an announcement by Frederic R. Mann, president of Robin Hood Dell Concerts, Inc. The opening event on June 27 will include a new concert version of Tristan and Isolde, with Lauritz Melchior and Helen Traubel as soloists. The series also includes the following soloists: Nathan Milstein, and Gregor Piatigorsky, June 30; Duke Ellington, July 5; Isaac Stern and William Kapell, July 7; Oscar Levant, July 11; Jan Peerce and Patrice Munsel, July 14; Artur Rubinstein, July 18; James Melton and Dorothy Sarnoff, July 21; Jascha Heifetz, July 28, and Leonard Warren and Eleanor Steber, Aug. 1. An additional six special symphonic events are being arranged, Mr. Mann said.

Premieres Heard in Cleveland

Cleveland

In addition to magnificent performances of classics under George Szell, the Cleveland Orchestra in recent weeks has given a number of first hearings.

Harold Shapero contributed the premiere of A Symphony for Classical Orchestra, which demonstrated the young composer's undeniable talents, albeit his ambitious work led him through a labyrinth of ways and means. The influence of his many teachers—he lists seven—is to be found in his attempt to weld the modern and the classic and yet to sound convincing. The composer was cordially received and recalled to the stage by a friendly audience.

Samuel Barber's First Symphony in its revised form (wisely condensed into one terse movement) won hearty applause in a superb performance by conductor and orchestra. This work had first been performed here 12 years ago by Artur Rodzinski.

Another composition that grows in the affection and admiration of musicians and audiences is Hindemith's Symphony from Mathis der Maler.

Solo Achievements

In the case of Stravinsky's Piano Concerto, as conducted by Rudolph Ringwall, not even the superb pianism of Claudio Arrau could lift this opus from its sterility of musical sentiment. In Richard Strauss' witty and genial Burlesque Mr. Arrau came into his own and won an overwhelming ovation.

Among other soloists heard during this period, Rudolf Serkin played stirringly Brahms' D minor Concerto. There was wonderful cooperation from Mr. Szell and the orchestra; a more perfect ensemble is hardly conceivable. Distinguished violinists at these concerts were Ginette Neveu, in the Beethoven Concerto realizing a memorable performance, and Zino Francescatti, scoring with his thrilling rendition of Saint-Saens' Third Concerto.

Szell devoted the second half of the twelfth program to Cornelius' Overture to the Barber of Bagdad; Liszt's Dance in the Village Tavern from Lenau's Faust; an unfamiliar Waltz by Josef Strauss and the Perpetum Mobile and Pólka by the famous Johann of the Strausses — all first performances at these concerts. During the opening half Assistant Concertmeister Josef Krachmalnik played the D major Mozart Violin Concerto (cadenzas by Joachim) in expert and engaging style. The first cellist of the orchestra, Ernest Silberstein, was the feted soloist at a later date in Dvorak's Cello Concerto.

The second series of popular Twilight Concerts, Ringwall conducting, announced for its first concert a Brahms-Wagner program. Sold out houses for these as well as the regular subscription concerts are the rule.

Other Concert Activities

The Bernardi course offered Jussi Bjoerling, who scored a tremendous success with his voice and artistry, as did the popular Draper and Adler.

Hyman Schandler and his Women's Orchestra attracted a full and enthusiastic house with a carefully prepared program consisting of Mozart's Overture to the Marriage of Figaro, the Symphonie Concertante in E flat by the same master, ably interpreted by Joseph Knitzer, violin, of the Cleveland Institute, and George Poinar, viola, of the Baldwin-Wallace Conservatory. The Sibelius Second Symphony closed this enjoyable program.

At the Museum of Art, the Walden String Quartet gave an evening of lofty chamber music. Frederick Jacobi appeared in a lecture on Synagogue Music of Today, ably assisted by the Choir of the Temple on the Heights in several of his own compositions.

At the Public Library, the Cleveland Woodwind Ensemble gave a program. Its members—all of the Cleveland Orchestra—are Robert Willoughby, flute; Robert Zupnik, oboe; David Glazer, clarinet; Martin Morris, French horn; and George Goslee, bassoon. The group had the able assistance of Arthur Loesser, pianist.

In a special Tchaikovsky program, Eunice Podis, Cleveland pianist, appeared as soloist in a brilliant performance of the First Concerto under the direction of Szell.

Halle's new Steinway Hall was opened to the public with a festive concert by the Fortnightly Musical Club.

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SAN FRANCISCO

Chinese Poem, Mozart Interludes And "Dollar" Opera on Agenda

San Francisco

Again a living composer was privileged to be present for a premiere at three recent San Francisco Symphony concerts under Pierre Monteux's direction, and to receive an enthusiastic welcome. Aaron Avshalomoff is the creator of an ingenious, well-orchestrated tone poem, Peiping Hutungs, which abounds in Oriental melodies, and weird Asiatic effects. Mr. Avshalomoff brought along some special Chinese instruments to use in the score, such as snake-skin fiddles, tinny musettes and a two-pronged tuning fork.

Incidentally, the latter got bent in transit and had to be put in concert condition for important passages in the score by a local blacksmith. The tone poem, to quote the composer, "is a rendition of the musical sounds of peddlers, barbers, noodle-venders and all manner of tradesmen going on from dawn to dusk in the streets and alleys ('hutungs') of Peiping."

A large section of the Opera House was given over at the Friday afternoon concert to Chinese-American school children from San Francisco's Chinatown. The Hungarian Rhapsody No. 2 by Liszt and Moussorgsky's Pictures at an Exhibition were additional orchestral numbers at these concerts. Rudolf Firkusny, pianist, was soloist in a brilliant reading of Brahms' D minor Concerto.

In a subsequent week, Rudolf Serkin had an emphatic keyboard success with the orchestra, playing the Brahms Concerto No. 2 in B flat here and in Berkeley.

"Mozart Interludes"

For some time the Musical Association has felt that Mozart repertoire could be heard to better advantage in a smaller auditorium than the Opera House. Hence an innovation to the regular Symphony schedule was inaugurated in the form of two concerts, styled Mozart Interludes. The orchestra transferred itself to the more intimate environs of the Veterans Auditorium for the evenings of March 8 and 11. Monteux and a smaller personnel of the San Francisco Symphony were heard in program distinguished for elegance, grace and clarity. Soloists from first chair symphony ranks appearing with the orchestra in the Interludes were Virginia Morgan, harpist, and Murray Graitzer, flutist, heard in the C major Concerto; Concertmaster Naoum Blinder and violist Ferenc Molnar in the Symphonie Concertante. Maxim Schapiro in the piano Concerto in D minor; and Lucine Amara, soprano, in an air from Titus. Orchestral numbers besides the Jupiter Symphony in C major and the Haffner Symphony in D major were the Magic Flute and Seraglio Overtures, and the ballet music from Les Petits Riens.

On the Paul Posz Opera Association Concert Series, recent appearances were made by Maryla Jonas, Christopher Lynch and Jussi Bjoerling. Marian Anderson was presented by Larry Allen and Dorothy Granville (San Francisco) and William Chamberlain (Oakland).

Pacific Opera Company Series

The Pacific Opera Company opened its second season in six months for ten performances of Madama Butterfly, Carmen, Lucia, Rigoletto, Barber of Seville, Cavalleria Rusticana and Pagliacci. Arturo Casiglia, general director who has been encouraging opera ventures in the Bay Area for over 25 years, now has a sound business management backing his worthy efforts and the artistic results are of such calibre that S.R.O. signs were hung up for each performance. Many of the singers are local ones, as for instance Tomiko Kanazawa (Butterfly), Carmen Prietto (Gilda), Consuelo Gonzales (Carmen), Martini Zubiro (Nedda), Oliver Jones, Francis Barnes, Harold Reed, Joseph Tissier and others. Ernest Lawrence and Walter Fredericks, tenors, imported from the East, have had considerable operatic experience. But for the most part this new company is an operatic training school. It may, however, be the answer to many questions—certainly to that of less expensive opera (San Francisco Opera ran into the red by some $130,000 last season). It is well patronized, draws a less-elaborately dressed audience and gives really good performances, and might well be emulated in various sections of the country. Naturally, San Francisco Symphony players, a well-disciplined chorus and use of Opera House scenery have helped enormously in Maestro Casiglia's "Dollar "Opera."

HELENA M. REDEWILL.

GUEST WITH GALLO FORCES...

Virginia Pemberton in the role of Aida which she sang with the San Carlo Opera Company in Montreal. A capacity audience also heard her as Violetta in La Traviata with the same company in Boston. (Photo by Maurice Seymour, Chicago.)

NEWS IN BRIEF

Mario Berini, tenor of the Metropolitan Opera, has returned from a coast to coast concert tour including 25 principal cities.

Guest artists for the annual scholarship fund concert at the High School of Music and Art on April 9 will be Benno and Sylvia Rabinof, violin and piano; Robert Weede, baritone; Vera Franceschi, pianist; and Jean Erdman and company, dancers.

Doris Miriam Skipp, coloratura soprano, with Frederick Very, accompanist, will give her annual song recital on April 26 in the Plantations Auditorium, Abbott Park Place, Providence, R. I.

Mildred Milford gave a piano recital for the Business and Professional Women's Club of Indianapolis, on Feb. 10. She plays at Western College on May 25.

Giordano's opera Fedora is scheduled to be revived by the Philadelphia La Scala Opera Company on May 12. The cast will include Giovanni Martinelli as Count Loris and June Kelly in the title role.

Rudolf Serkin, his wife and their four children, left at the end of March for Europe, where the pianist will tour Switzerland, Holland, Belgium, France and England. Afterward he will join the others for a holiday in the Swiss Alps. They return here in October.

Clifton Bass, American conductor, has signed a contract with F. J. Ullsperger Artists' Bureau. He will be musical director of the Jackson (Miss.) Light Opera, June 14 to July 4.

Walter Hatchek, musical director and accompanist for the National Male Quartet, has returned from his third coast to coast tour with the ensemble and resumed his New York teaching and coaching activities.

A concert on March 24 by the International Music Lovers Guild presented at Fraternal Auditorium, Ernst Fischer, Viennese-American baritone; Mira Bulat, dancer; Francis Iannone, violinist; Philip Marco, boy soprano; Rose Reich, contralto; Vicky Ross, soprano; Marienka Michna, accompanist. Mr. Fischer is director of the Guild.

Charles Everett, tenor, includes on his current tour engagements in Spartanburg, Charleston, Georgetown, and a reappearance in Sumter, S. C., where he sang last October.

Rand Smith, baritone, who will give his annual New York recital at Times Hall on April 24, offered a preview at the University of Alabama and will repeat it at Boston University. The program includes Ernst Bacon's cycle Songs of a Lonesome People, accompanied by double-bass and guitar, and several first performances of American music.

Charlotte Boerner, soprano, was soloist with the Charleston (S. C.) Symphony Orchestra on Feb. 27.

Angela Militello appeared in the musical revue Raring To Go put on by Macy's in the store's Little Theater. The revue was a regular feature before the war. This was the first time it had been held since peace was restored.

Paul Eisler's Hansel and Gretel Opera Group began its tour on March 8. Mr. Eisler, former conductor of the Metropolitan Opera, is the director. The role of Hansel is sung by Muriel Spector, that of Gretel by Annabelle Lee.

Mathilde McKinney, pianist, appeared in a Twilight Recital at the New Jersey College for Women, playing works of Bach, Beethoven, Schumann, Roy Harris and Ravel.

Jac Gorodetzky is the new second violinist of the Budapest String Quartet. He began his tenure with them in March in Washington, D. C., at the Library of Congress.

Maxine Dorelle, soprano, is back in this country after a three months' tour of South Africa with her husband, Dr. Theo Wendt. Since her return she has toured twelve states with the Dorelle Concert Trio.

Siegfried Landau conducted the Kinor Sinfonietta of the Hebrew Arts Foundation on March 20 at the Brooklyn Museum (afternoon, concert and broadcast) and at Midwood High School (evening), and, March 26, at Central Needle Trade High School.

Fritz Mahler led Gustav Mahler's 2nd symphony on March 22 and 23 when it was performed by the Erie Philharmonic with soloists Elizabeth First and Joan Peebles and a choir of 150 voices.

Dr. Reinald Werrenrath had Wellington Ezekiel, bass, as his guest soloist on March 9 for the Mendelssohn Club of Albany concert. Stuart Swart and Pasquale Resigno were the accompanists.

On March 22 the Nies-Berger Chamber Orchestra under its founder-conductor Edouard Nies-Berger participated in an Evening of Music at the Central Presbyterian Church in New York. The concert is the third in a series celebrating the tenth anniversary of these concerts which were instituted by Dr. Hugh Giles, organist of the church.

Dr. Heinz Unger, who conducted one concert in the Toronto Promenade series last summer, has been re-engaged to conduct four in June, 1949.

Harold Henry gave a piano recital on March 11 in the series Harold Henry Chamber Concerts. Besides works of Bach, Schumann, Chopin and others, the program held two of Mr. Henry's own compositions and the MacDowell "Keltic" Sonata.

"An Hour of Music, Inc." which awards appearances to talented young artists who have not yet made their professional New York debuts, presented an invitation concert on March 23 at the Cosmopolitan Club. The program was given by Angelene Collins and Sara Mae Endich, sopranos, and Lois Kaplan, pianist.

Clifford Curzon, after 45 concerts in America, sailed for England on March 18. He will play on the Continent in April, May and June in England. Mrs. Curzon, the American-born harpsichordist Lucille Wallace, will appear with her husband in London recital and in a broadcast, playing the C. P. E. Bach Concerto for Piano and Harpsichord with the Boyd Neel Orchestra under Boulanger. Both artists are soloists at the Glyndebourne Festival. They plan a long holiday in July, August and September. Mr. Curzon's 1949-50 American tour begins in November.

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BOSTON

Church and Temple Music Appeal; Piatigorsky in Milhaud Concerto

By JULES WOLFFERS

Boston

IN this writer's survey of New England musical activity which appeared in these pages on Jan. 1 was the somewhat gloomy conclusion: ". . . there are signs that conditions are changing for the better. . . . Many young and enthusiastic musicians are working and propagandizing in the smaller cities with at least some interest being shown."

It is pleasant to be able to say that these signs are multiplying and that the first symptoms of a musical renaissance are observable in the capital of the Bay State.

For example, a concert was given recently in the Second Church in Boston under the direction of Daniel Pinkham, organist and choirmaster, who is also a harpsichordist, composer and faculty member of the Boston Conservatory. The program was as follows:

Call to Worship; Sonata in E minor, two violins, cello, harpsichord, Rosenmueller; Four Psalms, mixed voices and strings, Schuetz; Mourning Scene from Samuel (written for these concerts. First performance in Boston), mezzo-soprano and string quartet, Ned Rorem; three Ave Marias, for mixed voices a capella by Arcadelt, Vittoria, Stravinsky; the first Boston performance of Virgil Thomson's Stabat Mater, soprano and string quartet; Organ offertory, O Sacred Heart, Bach; Sonata in C, two violins, cello, and harpsichord, Purcell; Stabat Mater, chorus soloists, strings and harpsichord, Pergolesi; Christe, Adoramus Te, five-part chorus and strings, Monteverdi; Recessional, Tallis's Canon; Benediction; Nunc Dimittis, harm. Tallis. Soloists, Phyllis Curtin, soprano; mezzo-soprano, Eleanor Davis; contralto, Eunice Alberts; Robert Brink, William Waterhouse, violinists; Eleftherias Eleftherakis, viola; Hannah Sherman, cello; Daniel Pinkham, harpsichord.

The above is given in detail to make plain the devotion and immense labor that must go into the production of such a musicianly type of program. The performers were all skilled musicians of repute: Misses Curtin, Davis and Alberts have all appeared as soloists with the Boston Symphony; Robert Brink was heard in Town Hall and Jordan Hall last season; Waterhouse is a former Boyd Neel Orchestra string player from London; Eleftherakis and Miss Sherman are excellent ensemblists. Yet in spite of very busy schedules these young artists found the time for the many rehearsals that such a program demands. It is to be supposed that the financial considerations must have been secondary to love of music for its own sake.

No words of praise are too high for those who participated and for Mr. Pinkham's musical intelligence, enterprise and good taste.

Devotional Music on Upgrade

Some very fine work is being presented here by churches of all denominations, of which the above program is a fair sample. Next month, for instance, Trinity Church in Copley Square will present Mozart's B minor Mass, not done here in a very long time. One is beginning to see a return musically, to something like the conditions prevailing in the Church of Bach's day, with original compositions no rarity, contemporary music in evidence, and instrumental ensembles used more and more.

This talk of churches leads one naturally into some consideration of local observances of National Jewish Music Month, particularly the programs in three synagogues during the fortnight. Here, too, was striking evidence of superior musical activity. At Temple Israel (reformed) the observance took the form of a Musical Service, all the music being by contemporary composers, either original or in arrangements of traditional chants. Represented were Hugo Adler, Julius Chajes, Ernest Bloch and Herbert Fromm, the last-named being organist, and music director. The whole service was elevating in music and performance.

Both liturgical and secular music were presented at Temple Mishkan Tefila (conservative) in a concert remarkable for good taste and authenticity. Participants included Professor Solomon G. Braslavsky, music director; Cantor Gregor Shelkan (a magnificent tenor!); and Peretz Brand, violinist; together with choir and soloists. And at the orthodox Temple Kehillath Israel an illuminating lecture was presented by A. B. Helfman in which he mentioned that he was opposed to the idea of singling out Jewish music for such particular notice, a thought that has come to others. Why not Chinese Music Month, or Irish, or Finnish?

Brahms List by Symphony

Serge Koussevitzky did some singling out himself for the 18th pair of Boston Symphony when he devoted the whole program to Brahms. The Tragic Overture, Piano Concerto No. 1 and Fourth Symphony were the items that served to remind subscribers of the conductor's understanding of the German master. Dame Myra Hess was the soloist in a pensive and lyrical interpretation. She used the notes, as is now her custom, much to the envy of certain bright young student artists in the audience who, naturally enough, exasperated their teachers with demands that *they*, too, use their notes in public appearances. If Dame Myra can do it, why can't *they?*

A Milhaud Novelty

Remarkable for virtuosity was the 19th pair. After opening with the Roussel Suite in F major, Dr. Koussevitzky brought on stage Gregor Piatigorsky to give the first Boston performance of Milhaud's charming and effective Violoncello Concerto No. 1, followed by the Saint-Saens A minor Concerto. The soloist drew an ovation, and deservedly.

For finale we received about the best exposition of the Tchaikovsky Fourth we have ever heard. Koussevitzky whipped himself, the players and the audience into what came close to being a musical frenzy.

Kindler, Feted at Adieu, Admits "Hoax"

Washington, D. C.

A SURPRISE ending to Hans Kindler's 18-year tenure as founder-conductor of the National Symphony Orchestra came two weeks ago with the revelation of a musical hoax played by the Dutch-born conductor, and kept a close secret for nearly a year and a half.

Kindler revealed himself as the composer of Pacific Nocturne, ascribed since he led its premiere in Baltimore Oct. 14, 1947, to "Philip Henry," a young naval lieutenant said to have written the work while on war duty in the Pacific.

"Philip Henry" is an unused part of his own name, Johannes Philipus Hendrik Kindler, the composer disclosed. He used the pseudonym, he explained, partly to avoid imposing his own name on the public, and partly as a subtle way of replying to unfavorable comments of a Washington critic on an earlier work he had written.

Pacific Nocturne has been performed in 10 different cities besides Washington, including two programs of the Philadelphia Orchestra under Kindler last January, and also was played last year on a nation-wide radio broadcast. As yet unpublished, it is Kindler's fourth original composition. He has it with him on his current European tour, for which he sailed from New York, March 18.

Testimonial Presented

The hoax was first made public by this writer in the Washington Star March 17, following Kindler's farewell concert with the National Symphony. The retiring conductor on that occasion was honored with a testimonial from the orchestra board, presented by District Commissioner Guy Mason, expressing public gratitude for his services in founding and building the orchestra. The musicians themselves gave him a leather briefcase "as a token of respect and affection," and the audience accorded him a prolonged standing ovation, both at the start and at the end of the concert. The featured work was Brahms' Fourth Symphony, given a scholarly and sensitive reading, and the other highlight of the evening was a brilliant playing of Strauss' Don Juan.

Kindler's resignation, believed by some observers to have been inspired in part by persistent criticism from the Post and its music writer, left the orchestra in the hands of 38-year-old Howard Mitchell, a Kindler protégé and, like his predecessor, a cellist. American-born, Mitchell had his first big opportunity to try his hand at conducting when Kindler was ill two years ago. This season he has led about half the concerts, including some on out-of-town tours.

New Orchestral Policies

Well-regarded by his musical associates, Mitchell already has announced innovations in orchestra policies for next season. To a new four-man musical advisory committee, he has named first trumpet player Lloyd Geisler, giving the orchestra musicians their first formal voice in artistic planning in the orchestra's history. Dr. Harold Spivacke, music chief at the Library of Congress, also is a committee member. The other two are Emerson Meyers, piano department head at Sisters College, Catholic University, and Paul Callaway, organist and choir director at Washington Cathedral, who will lead his Cathedral Choral Society in Verdi's Requiem with the orchestra next season.

Mitchell also has set most of next winter's concerts for consecutive Wednesday nights, cutting the traditional Sunday afternoon series in half. He plans new departures in programming, as well as special emphasis on more educational concerts for young people. Sharing the podium next season will be several guest conductors. Announced so far are Sir Thomas Beecham, Mitropoulos, Ernest Ansermet and George Szell.

Meanwhile, the symphony's drive for the largest sustaining fund in its history appeared to be well within reach of its $190,000 goal, despite resignation of four long-time Kindler adherents from the board of directors. One of those to resign was Walter Bruce Howe, who with his wife, the composer-pianist Mary Howe, had been one of the orchestra's principal backers since its founding. Mrs. Howe resigned a year ago. The group was said to have opposed acceptance of Kindler's resignation.

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CHICAGO

Notables Visit Midwestern Center for Novel Programs

By DOSHA DOWDY

GEORGE SZELL reappeared as guest conductor of the Chicago Symphony Orchestra for three weeks, beginning March 3. Mr. Szell programmed symphonies by Mozart (E flat major, K. 543), Brahms (No. 3), Beethoven (No. 5) and a first Chicago performance was given Bruckner's Eighth Symphony, for which we are greatly indebted to Mr. Szell.

With his forces well in hand, the conductor without score gave the work a clear and musicianly reading, though not one without occasional imprecision. The symphony contains great beauty and reaches exhalted heights, but its excessive length (despite the slight cuts made on this occasion) and repetitious material made the performance a somewhat tedious one. Lighter works listed by Szell were Berlioz's Overture to Béatrice et Bénédict, Barber's First Essay for Orchestra, and a first performance by the Chicago Symphony of Piston's Toccata.

Soloists under Szell were Robert Casadesus, who gave a beautiful example of what Mozart's Concerto for Pianoforte in C major (K. 467) should be: Witold Malcuzynski, heard in Liszt's A major Piano Concerto, and that of Chopin in F minor, in which there was much beautiful playing, and some surprisingly percussive; and Zino Francescatti, whose aristocratic qualities were evident throughout his immaculate performance of Mendelssohn's Violin Concerto, which, however, left one wishing the artist had chosen a work to which he could have given more personal warmth.

Other Orchestral Concerts

Other orchestral concerts given within the past fortnight were those by the St. Louis Symphony under Vladimir Golschmann, in the Civic Opera House, for the benefit of the Men's Club of Northpark Congregation and the Chicago Symphony Pop concerts, Youth Orchestra of Greater Chicago Young Peoples' concerts, and Civic Orchestra, all under the direction of Tauno Hannikainen.

Hess and Lehmann Recitals

Myra Hess filled Orchestra Hall completely, with musicians young and old, for her recital March 14, under Bertha Ott's management. With unquestioned authority and certainly unexcelled artistry, Dame Myra played a program composed of Bach's Partita in D major, Beethoven's Sonata, op. 31, No. 2, Chopin's Fantasie in F minor, and Brahm's Variations and Fugue on a theme of Handel, op. 24. Such a musical event is among the concert-goers' most treasured experiences. The audience sat intact for a generous number of encores.

Lotte Lehmann, with Paul Ulanowsky at the piano, sang to a sold-out house in Orchestra Hall, March 7, a program of songs by Schubert, Schumann, Strauss, Hahn and Duparc.

Herbert Renison's Second Appearance

Herbert Renison, Anglo-Argentine pianist, drew a large audience on March 11 to his second Kimball Hall recital within the year. There is plenty to recommend Mr. Renison as a gifted pianist and a sensitive musician whose interpretative taste is evident, and his technical equipment excellent. Yet to be overcome is an instability occasionally apparent in Mr. Renison's playing.

His program comprised the Scarlatti-Tausig Pastorale and Capriccio, Beethoven's 32 Variations in C minor, a first performance in Chicago of Carlos Guastavino's interesting Sonatina, and pieces by Debussy and Rachmaninoff. The audience's warm applause won a number of encores.

Youkstetter in Chicago Debut

Frank Youkstetter, well known California pianist, made his first Chicago appearance in Kimball Hall recital, March 7. It was to Mr. Youkstetter's credit that the performance of Brahms' Variations and Fugue on a Theme by Handel, the work making the greatest demands of the pianist, found him at his best. There was ample technic at his command, and musicianship and interpretive taste enabling him to give the work an admirable performance. Preceding the Brahms were the Bach-Liszt Prelude and Fugue in A minor, and Chopin's Fantasie in F minor. Discrepancies in tempi in the latter work detracted somewhat from its performance. Mr. Youkstetter played Three Surrealist Afterludes by Harold Triggs with the musical imagination which they required, and showed particular talent in his interpretations of pieces by Villa-Lobos and Debussy. Mr. Youkstetter added five encores for the evident pleasure of his audience.

Bledsoe and De Ramus Presented

Edalyn Bledsoe, mezzo-soprano, and Anne De Ramus, pianist, were the soloists heard with the Roosevelt College Orchestra, Florian Mueller, conductor, in concert at the Eighth Street Theatre, March 6 (Philruth management). Following well integrated performances of Rossini's Overture to La Gazza Ladra and Mozart's Symphony No. 40 (K. 550), Miss Bledsoe sang with the orchestra Saint-Saens's aria, Amour, Viens Aider from Samson et Delila, and the Habanera from Carmen. Her beautiful, rich voice was heard to advantage in both arias, sung with temperament and musical understanding. Poise and an attractive stage presence are additional assets contributing to Miss Bledsoe's success. Anne De Ramus, young Negro pianist, whose talent has won her recognition both here and abroad, was heard with the orchestra in Schumann's Piano Concerto. Miss De Ramus is a refined pianist with the cultivated technic and musical taste necessary for the sensitive and deft performance which Schumann's work requires, and which the pianist was able to give on this occasion. She received warm acclaim.

Vasa Prihoda Returns

On Sunday, March 6, in Orchestra Hall, the Czech violinist Vasa Prihoda, with Herbert Mayer at the piano, presented a recital program comprising Dvorak's Sonatina in G major, op. 100, Brahms' Sonata in D minor, op. 108, the Adagio and Fugue from Bach's C major Sonata for unaccompanied violin, and three shorter pieces by Paganini. Mr. Prihoda possesses tone of extraordinary sweetness and beauty, ease of bow and suavity of phrase that his Brahms and Dvorak might at times deceive his listeners into considering his delivery soft. His Bach, set forth with deeply perceptive musicianship, and the Paganini displayed the brilliant technic and bravura playing of this most spectacular virtuoso.

H. L. B.

Pro Musica Trio Concert

The last morning program of the season was given by the Pro Musica Trio at the Ambassador East on March 9. Their next and concluding performance in the Chicago Chamber Music Society Series will take place in the Casino Club on April 27 at 8:30 in the evening.

On March 9 they played the Schumann Trio, opus 110, in G minor, and Frank Bridge's Miniatures, Set III, subtitled Marche Militaire, Valse Russe, and Hornpipe. The audience seemed to prefer Bridge to Schumann as the greater response was obvious, and the artists were persuaded to repeat the Hornpipe. As always, the Pro Musica Trio was at ease technically and musically inspiring.

J. DeL.

Jean Nichols in Kimball Hall

The Kimball Hall recital of Jean Nichols, mezzo-soprano, on March 16 was not an unqualified success, principally because the singer had prepared a program which did not do her justice. Possessed of a beautiful and well-trained voice, which nevertheless is still somewhat thin in the upper register, Miss Nichols displayed artistry in her interpretations of songs by Mozart and Hugo Wolf; but the Telemann cantata which opened the program was an unfortunate choice, vocally and temperamentally. In her English group, Miss Nichols pleased her audience with an amusing trifle by Benjamin Britten and a beautiful song of Charles Ives, but selections by John Freeman and William Schuman scarcely reflected credit on these composers. Eloise Matthies officiated ably at the piano, and Boris Zlatich contributed a violin accompaniment to the Telemann work.

W. M. S.

Nancy Carr's Engagements

Nancy Carr's early spring Oratorio engagements include those as soloist in the St. John Passion, for the Kalamazoo College Bach Festival, two performances of Brahms' Requiem, in Wausau, Wis., and with the Chicago Symphony orchestra under Tauno Hannikainen, for the May Music Festival at Cornell College, Mt. Vernon, Ia. May 7; with the Arion Musical Club (Milwaukee) April 26, in Elgar's Cantata King Olaf, and with the Chicago Association of Commerce and Industry Glee Club in Orchestra Hall, May 5.

Miss Carr will sing on her own radio show The Enchanted Hour (9:30 p.m. Thursdays) over WGN on Good Friday, April 15, Come Unto Him from Handel's Messiah, and Ave Maria from Othello, and Massenet's Pleurez. Pleurez mes yeux, on the same program April 22.

Eunice Steen Lamont Presents Students

Eunice Steen Lamont presented her voice students in song recital in Recital Hall of the American Conservatory, March 13, before a large audience. Those participating were Polly Andros and Elaine Marinakos, who opened the program with Offenbach's Barc rolle from Tales of Hoffmann, Edward Sinkovec, Beatrice Davis, Patricia Cassidy, Iona Nudelman, Florence Dribbin, Karen Gunderson, Robin Knishkern, Margaret Murphey, Lillian Omiecinski, Vivian Batty, Frank Prattis, Olive Higgins Beier and Elaine Stamos. Rhea Shelters was at the piano for the singers.

Rudolph Reuter's Activities

Repetition of the two-piano recital, in which several less well-known compositions were used, by Rudolph Reuter and Louis Crowder, of Northwestern University, took place in the Cliff Dwellers on March 15. Mr. Reuter will later fulfill dates in Northern Michigan at Marquette, and in Pennsylvania. Recently his student, Newman Powell, was adjudged winner of the Indiana Young Artists' Competition of the Federation of Music Clubs, and Burton Scalin was winner in both the Illinois and district contests of the junior division of the Biennial contests.

Marion Carlisle Church Soloist

Myron Carlisle, after singing four guest appearances, has been engaged as baritone soloist and member of the quartet at the Church of the Atonement, where Robert Macdonald is director of music.

Midwestern Symposium at Northwestern

On March 4, 5 and 6 the Midwestern Music Students' Symposium took place at Northwestern University. Gathered there were top students from the American Conservatory, the Chicago Musical College, and DePaul University, all of Chicago, as well as Northwestern University and the University of Michigan in Ann Arbor. On Sunday March 6 in

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Scott Hall the Northwestern University Symphony Orchestra, Herman Felber conducting, played a program of works by some of these students. The program consisted of Overture in C, "Springtime," by William Schroeder of Chicago Musical College; Lithuanian Rhapsody by Sister Mary Bernada of DePaul; Concerto for Piano and Orchestra by Willis Charkovsky of DePaul (cancelled because of illness preventing the composer from performing the solo part); Symphony by James Hanna, Northwestern. After intermission there were heard Overture by John Pozdro, Northwestern; Symphony in B by Leslie Bassett, U. of Michigan; Concerto for Violin and Orchestra by William Schroeder, with Fred Spector as soloist; and a suite, Memorial Sketches, by Edwin Fissinger of the American Conservatory.

Zeta Epsilon Sponsors Concert

Zeta Epsilon, Alumnae Chapter of Delta Omicron, National Music Sorority, sponsored a scholarship concert and tea at Curtiss Hall, Fine Arts Building, on Sunday, March 27. The excellent program was presented by Rosemary Kretlow, contralto, Thalia Heim, pianist, and Russell Holliger, tenor. Lela Hanmer, member of the faculty of the American Conservatory of Music, was accompanist. Bessie Covert, president, was general chairman of this program.

The Rondo Presents Music Program

At the North Shore Country Day Theater on March 16 the Rondo presented William Masselos in recital. A preview of his appearance in Carnegie Hall on March 23, it was a presentation of contemporary music, the composers including Dane Rudhyar (Granites), Ben Weber (Fantasia), Carl Ruggles (Two Evocations), and Charles Ives (First Sonata). Mr. Masselos is possessed of great talent and has obviously worked hard to equal it in skill. Fortunately your reviewer's wish (and judging by the applause, also the audience's) for a familiar work was granted in the encore, three Scarlatti numbers played with good style, lending contrast to the angular melody and rich dissonance of the new music.

The Rondo, whose home is only temporary, as plans for an adequate new building are already made, thus added a feather to the two already on its hat: Uta Hagen, soprano, who represented the theater in January, and Merce Cunningham and John Cage, who gave a program on the dance in February. The new building, which will be built in about two years in the country near Northbrook, will contain a theater seating 500 with a large stage, an art gallery flanking the auditorium, a dining room, library, and an outdoor sculpture court. Its membership fee is nominal as the organizers and the director, Mrs. Robert Morrison, wish to keep The Rondo a democratic project embracing all the arts, and of interest to all. Since its beginning in December there are nearly 500 members, and there is room for more. J. DEL.

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METROPOLITAN OPERA: Parsifal Heralds Finale of Home Season

Parsifal comes to us each year at the time of transition from winter's rigors to the blooming spring. It seems to belong to neither season. The splendor of the glorious music, the long-drawn-out morbidity of the text, have little of the resurrection influence but rather of Gethsemane and dark temptation. Faithful Parsifal-addicts, however, continue to pack the house and worship at the shrine of Wagner's most problematic stage work.

There were several points of interest in the March 18 hearing which formed the outstanding feature of the final week at the Metropolitan before the Spring tour (though some added performances are scheduled during Holy Week). Fritz Reiner assumed the musical direction, and Charles Kullman appeared for the first time in the title role. There was much to reward listeners in the performance, though it could hardly be called an ideal one.

Reiner, hailed for his Salome and Falstaff, seemed weighed down by the religious significance and over-awed by the design of the master composer who wrought the magnificent score. His tempi were extremely slow, stretched out to the farthest spinning of phrase and tone and, while negotiable by the instrumentalists under his beat, they created vocal hazards for the singers. The latter, for the most part, were unable to give utterance in full voice by reason of breath economy, or for some other reason sang with less than their customary smoothness. Not all the singers were equally endowed with insight into the work, or else had not sufficiently matured their interpretations. The stage direction had many details of less than brilliant sort, and the lighting in some instances also was not effective.

Variable Impersonations

The cast acquitted themselves with much credit under hampering conditions. Kullman, heard for the first time in the part of "God's Fool," offered a clean-cut delineation, intelligently and clearly sung. He was as always, a personable and effective figure on stage. Joel Berglund, in his last assignment with the Metropolitan, was a majestic, warm-voiced Gurnemanz. Herbert Janssen, as Amfortas, sang with lovely linear effect his poignant measures. One of the telling portrayals was that of Gerhard Pechner as the sinister Klingsor, although the staging of his scene put the whole performance in the realm of the unbelievable. Rose Bampton has been in better vocal estate in other hearings as Kundry. She appeared to suffer from the overall sluggishness of the interpretation, for which she was not responsible. The Flower Maidens were Frances Greer, Inge Manski, Martha Lipton, Anne Bollinger, Mimi Benzell and Lucielle Browning. They could not be commended either for tonal quality or for grace. Theirs were far from alluring scenes and the witchery was conspicuous by its absence.

Among those in the supporting cast who turned in good "run-of-the-mill" work were Dezso Ernster, as Titurel; Margaret Harshaw as a Voice; Emery Darcy and Clifford Harvuot, as Knights of the Grail; Inge Manski, Lucielle Browning, John Garris and Paul Franke, as the four Esquires. M. C.

CHANGES IN DOUBLE BILL

First of two hearings during the week of Gianni Schicchi and Salome, March 9, brought initial appearances at the Metropolitan in the Puccini opera of Florence Quartararo as Lauretta (she sang her aria with pleasing tone and winsome appeal), Claramae Turner as La Vecchia and Nicola Moscona as Simone, both giving amusing character portrayals. Thomas Hayward, who was to have sung Rinuccio in an earlier performance, made his first appearance in the role, and gave

IJUBA WELITSCH AS SALOME
(Photo by Bruno of Hollywood, N. Y.)

substantial voice and romantic accents to the part. In Salome, Margaret Harshaw took the part of Herodias for the first time and voiced the vindictive lines with broad sense of drama. John Garris also stepped into the role of Narraboth, which he made an outstanding character with vivid youth and despairing ardor. R. M. K.

POLYNA STOSKA AS THE COUNTESS

With Mozart's Le Nozze di Figaro, the last week of this year's operatic season began on March 14, introducing Polyna Stoska as Countess Almaviva. Miss Stoska, who has one of the potentially finest voices among the young "Met" singers, mastered her difficult assignment with poise, histrionically and vocally. The aria Dove sono was the highlight of her achievement. Italo Tajo was indisposed and John Brownlee took over on very short notice the role of Figaro. Musicality and reliability distinguished his interpretation. Francesco Valentino was the Count, Bidu Sayao the charming Susanna. Risë Stevens sang her first Cherubino this season and was cordially received. The rest of the cast remained unchanged. Fritz Busch conducted with excellent effect. H. W. L.

FINAL WEEKS' HEARINGS

Operas with all-repeat casts in the final fortnight were Falstaff, March 7, and Rigoletto, March 19 (matinee). March 10's Madama Butterfly was another, except for presenting Osie Hawkins' first Uncle-Priest of the season. Clifford Harvuot added Fiorello to his Metropolitan repertoire in the March 11 mounting of Barber of Seville.

The March 12 matinee of the brilliant double bill, Gianni Schicchi and Salome, was varied by the inclusion of Licia Albanese as Lauretta in the former. The Otello of that evening brought back Stella Roman as Desdemona and Anthony Marlowe, Roderigo. Boheme on March 16 and Aida the next night had Ferruccio Tagliavini as Rodolfo and Robert Merrill as Amonasro, their initial appearances in the roles in 1948-49.

Seasonal returns for the Traviata of March 19 (evening) were Dorothy Kirsten in the title part; Lucielle Browning, Annina; Tagliavini as Alfredo; Giuseppe Valdengo, the Elder Germont; Clifford Harvuot, Baron Douphol; and Lorenzo Alvary, Doctor Grenvil.

Pompeo on Italian Tour

Giovanni Pompeo is on a tour as guest conductor in Italy which includes appearances with the Augusteo Symphony of Rome and direction of opera with the San Carlo Opera of Naples and performances in other principal Italian cities.

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NEW YORK CONCERTS: March Programs Include Novelties

CARNEGIE HALL

SOLOISTS FETED IN BEETHOVEN CYCLE

The third concert in the Beethoven Cycle of the Philharmonic Orchestra under Bruno Walter, on March 10, listed the Leonore Overture No. 3, the Symphony No. 8, and the Violin Concerto. The Overture contained great dramatic and emotional impact. The Symphony, in Mr. Walter's masterly interpretation, was an apex of musical achievement in both technical and musical respects. The tenderness, the profundity, of the score were divulged to the fullest extent, making the reading memorable.

Erica Morini in the Concerto played with the finest and warmest affinity, giving every detail of the incomparable score her loving attention, but never forgetting the great design. Mr. Walter's accompaniment was in itself a masterly achievement of greatest sensitivity. A capacity audience responded warmly.

With John Corigliano, violin; Leonard Rose, cellist; Walter Hendl, pianist, as soloists, Beethoven's Triple Concerto was the center piece of the fourth concert in the Beethoven Cycle. All three excellently played their respective parts and the orchestras provided sensitive accompaniment; the reading gave evidence that even in his minor works Beethoven's message comes through. Perhaps most interesting was the coda of the last movement, with its rhythmic permutations. The Fourth Symphony received a tender and gracious reading and the Seventh rose to climactic heights.

The following Sunday brought repetitions of the two Symphonies, preceded by the "Leonore" Overture No. 3.

H. W. L.

ORMANDY IN BRUCKNER SEVENTH

The Philadelphia Orchestra concert on March 15 included a conscientious and devoted reading of the great Bruckner Seventh Symphony, in which the second movement (though broken by a cut in the development section) was the climax of Eugene Ormandy's interpretation. The orchestra played with the finest transparency — a performance of great clarity of design, if perhaps some of the grandeur of this work was sacrificed. The ovation lasted well into the intermission.

Seymour Lipkin was a feted soloist on Rachmaninoff's Rhapsody on a theme of Paganini, for piano and orchestra, played in commemoration of the sixth anniversary of the composer's death. Mr. Lipkin, last season's Rachmaninoff Award winner, gave a reading distinguished by technical prowess and understanding of the composer's musical intentions.

The concert opened with Harl McDonald's distinguished transcription of Bach's Chorale, "Ach Gott, vom Himmel sieh darein," for string orchestra, played with utmost delicacy and warmth and the senuousness of tone characteristic of the Philadelphians. H. W. L.

WILLIAMS' SIXTH BY KOUSSEVITZKY

The evening program of the Boston Symphony under Serge Koussevitzky on March 16 opened with C.P.E. Bach's Concerto in D major for stringed instruments, arranged for orchestra by Maximilian Steinberg. The proverbial beauty of sound of this ensemble brought forth every detail of the beautiful score. Vaughan Williams' Symphony No. 6, first played in America by the Bostonians under Koussevitzky during last year's Tanglewood Festival, followed. Here is a work which grows closer to one listener's heart with every hearing. The wealth of imagination, emotional richness, and musical mastery of the score, its drama and, in the end, peaceful resignation, were depicted to the full in the masterly interpretation of the conductor and the superb playing of the orchestra. The audience responded enthusiastically. The concert closed with Koussevitzky's well known and always extraordinary reading of Tchaikovsky's Fourth Symphony.

H. W. L.

BOSTONIANS STRESS FRENCH MUSIC

For their March 19 matinee concert, Koussevitzky and the Boston Symphony devoted the first half to French composers. Opening with the Roussel Suite in F major, op. 33, it was immediately evident that Koussevitzky and his organization were in a mood for spirited music-making. There were fine balance, elegant phrasing and immaculate attacks—all typical of the orchestral virtuosity associated with this group. The two Satie-Debussy Gymnopédies were memorable for their restrained delicacy and sustained mood, and Debussy's La Mer (a Koussevitzky specialty) was in line with previous reading — rich in sound, finely etched, accomplished in solo instrumental work. Brahms' First Symphony concluded the program.

R. K.

VIENNA CHOIR BOYS RETURN

Making their first post-war appearance in this country, the Vienna Choir Boys, conducted by Felix Molzer, presented their usual varied program on March 6. Their major offering was a one-act Offenbach operetta, Herr und Madame Denise, in which a minimum of "props" and maximum of spirit were combined in a manner that convulsed the audience. Natural charm compensated for the immaturity of the young actors, and expert cooperation and a healthy sense of humor propelled the work in the right direction. The group also sang effectively ecclesiastical pieces, folksongs and other compositions traditionally belonging to this organization.

R. S.

HEIDA HERMANNS REVIVES DUSSEK

Heida Hermanns in her recital on March 6 obliged her sizable audience with a program which offered works rarely played in the concert halls nowadays. Five Little Preludes and Fugue in C major by Bach opened the bill, followed by J. L. Dussek's Sonata in F sharp minor, op. 61. The latter composition in its harmonic design anticipates much later developments in music. Dussek, a contemporary of Mozart, anticipates the Romantic school, and his harmonies and passage work at times remind one of Schumann and even Chopin. The work has a pronounced *rubato* feeling characteristic of the later period. The little known Variations Brillantes, op. 12, by Chopin, other works of this composer, and Mussorgsky's Pictures at an Exhibition were also listed. Miss Hermanns, with her colorful touch and brilliant technic, was a convincing interpreter. She was most cordially applauded for her splendid efforts.

H. W. L.

KURTZ'S CELLO PROGRAM

Edmund Kurtz, cellist, assisted by Anthony Di Bonaventura at the piano, opened his recital on March 9 with a Frescobaldi Toccata and a Boccherini Largo and Allegro. Then followed Schumann's Five Pieces in Folk Mood, op. 102 and Stravinsky's Suite Italienne. Mr. Kurtz is a solid technician and an unassuming musician. He devotes himself to his playing without trying to be spectacular and with a healthy sobriety.

A highlight of the program was Rachmaninoff's Sonata in G minor, op. 19. With his excellent partner at the piano, he showed in this work technical adroitness and freedom, though always in the limits of good taste. His warm and singing tone rang out movingly. He and Mr. Bonaventura were called on stage again and again to receive applause. Shorter pieces by Milhaud, Hindemith, Villa-Lobos and Piatti and four encores brought the evening to a successful ending. H. W. L.

FRANCESCATTI SCORES WITH CASADESUS' SONATA

Zino Francescatti, French violinist, gave his annual recital on March 11. With Artur Balsam at the piano, he opened with Brahms' Sonata in D minor, a reading technically flawless and musically convincing. In his traversal of Bach's Sonata in C major, No. 3, the technical problems seemed non-existent. Admirable was the clarity with which the intricate contrapuntal design of the fugue was analyzed and the great overall conception and melodic line preserved.

With the composer at the piano, the second half opened with Robert Casadesus' Sonata in A major, op. 34 (1942). The sonata, dedicated to Francescatti, puts virtuoso demands on both instrumentalists. It has a South American flavor, the second movement being written in Samba rhythm. The Adagio is a moving lyric piece, a sort of lullaby with great melodic appeal. Attractive also is the last part in five quarter time. Both artists were given an ovation. Wieniawski's Airs Russes and Paganini's I Palpiti in Francescatti's adaptation closed the program, the performances remarkable for their technical mastery.

H. W. L.

SOLOMON AGAIN

Solomon, the English pianist, who made such a fine impression in his recital last month, returned for his second and final concert of the season on March 12. Again he established himself as one of the best pianists before the public today. The program consisted of works by Haydn, Brahms, Beethoven and Chopin. Everything was superbly played, though the Beethoven Appassionata Sonata, Brahms' B flat minor Intermezzo and Chopin's Berceuse were given about the finest performances from every aspect that this listener has ever heard. Solomon's next appearances in the hall are Oct. 4 and Nov. 6. R. K.

ANIS FULEIHAN AT KEYBOARD

Anis Fuleihan, composer-pianist, gave a recital at 5:30 p.m., on March 13, his program comprising Mozart's Sonata in E flat (K. 282), Beethoven, op. 10 and

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Who's News in Concert Promotion

CARTER WELLS, president of the Milwaukee Civic Music Association, has been connected with the organization since its inception 23 years ago. This association, which has the largest enrollment in its history and presents a notable roster of leading artists yearly, is one of the oldest units of its parent organization, Civic Concert Service, Inc. Mr. Wells is active in Milwaukee's other music groups, including chairmanship of a committee planning the audience halls for the new Milwaukee War Memorial. He also heads a movement working toward organization of a Milwaukee Symphony Orchestra. A veteran of 44 months' service in the United States Army, he counts among his hobbies the YMCA youth program and his home in the country. Besides his administrative interest in music, he is a skilled amateur pianist. (Photo by Lainson Studios.)

Schumann's Carnaval; he was represented by arrangement of Bach's Organ Prelude and Fugue in E minor, and six Short Pieces from his set of fifteen, a lively and sometimes humorous work. All were well performed and showed a feeling for pianistic color. He played the other scores with spontaneity and, in the case of the Mozart, with clarity and sensitive phrasing, despite some rhythmic licenses. W. A. T.

COLLEGIATE CHORALE PREMIERES NEW SYMPHONY BY MENNIN

The fourth annual sponsors' concert of the Collegiate Chorale on March 18 brought the last appearance for some time of Robert Shaw, who is going to Europe on leave for further study. The occasion included the world premiere of Symphony No. 4, "The Cycle," by Peter Mennin, 25-year-old composer and graduate of Oberlin and the Eastman School, now teaching at Juilliard. This three-movement score is set to words of the composer's, commenting on man's eternity and the passage of time. It is a vigorous work, mostly in diatonic harmonies despite many dissonances, marked by originality of form and excellent balance of parts. The middle movement is more subdued and lyrical. It shows distinguished ability and greater promise for the future.

The beautiful singing of the chorus, well exemplified in this novelty, and especially in Mozart's Missa Brevis in D and Brahms' Naenie, carried out the fine traditions set by this group. The program, throughout of exquisite content, included also Bach's Cantata 118, O Jesu Christ, Mein's Lebens Licht, and Cantata 50, Nun ist das Heil und die Kraft; Parts 1 and 2 of Tallis' Lamentations of Jeremiah in delightful modal idiom. Soloists from the choir in the Mozart were Shirlee Emmons, soprano; Grace Hoffman, contralto; Blake Stern, tenor, and Lee Case, bass. William Johnson is the Chorale's accompanist.

R. M. K.

TOWN HALL

HOVANHESS CONDUCTS OWN WORKS

Alan Hovanhess, Armenian-American composer-conductor, led a program of his own works on March 6. Participating were an orchestra of 35 players, the Columbia University and Barnard College Chorus (Jacob Avshalomoff, director) and as soloists Maro Ajemian, pianist; Anahid Ajemian, violinist; John Powell, baritone, and William Vacchiano, trumpet. Four compositions were played for the first time: Haroutiun (Resurrection), aria and fugue for trumpet and string orchestra; Sosi (Forest of Prophetic Sounds), concerto for solo violin, solo pianoforte, horn, tympani, tamtam and string orchestra; Agori, for flute, English horn, bassoon, trumpet, tympani, cymbals, tamtam and string orchestra; and the Thirtieth Ode of Solomon, cantata for baritone solo, mixed chorus, trumpet, trombone and string orchestra.

Mr. Hovanhess' music has a strange beauty. Its repeated rhythms are characteristic of an entirely different musical conception from the usual idiom, as is its harmonic design. It is Oriental music, written by a composer who was trained in the Western world and applies this technical knowledge to inspirations which originate from sources deeply rooted and inherited from previous generations. The interesting concert and its successful performances were greatly applauded. H. W. L.

DEBUT BY MILDRED VICTOR

Making her debut on the afternoon of March 6, Mildred Victor played two large works — Beethoven's Appassionata Sonata and Schubert's B flat Sonata—and a miscellany of smaller ones, including music by Schumann and Ravel. It was immediately obvious that Miss Victor was a well-schooled pianist with a more than competent technique. Her tone left something to be desired, though, and her touch was detached and percussive. Nearly all of the music on her program was approached the same way —with an attempt to define the outlines and clarify the finger work. She generally achieved those results, but often at the expense of the poetry and color of the music. K. S.

SEGOVIA IN "FIRST-TIMES"

Andres Segovia's followers turned out in goodly numbers on March 6 when the renowned guitarist gave another recital of ancient and modern music for the instrument. Composers represented included de Viseo, guitarist, at the court of Louis XIV, Paganini, Torroba; in the assortment headed "pieces whose spirit and technique are adapted to the guitar," Scarlatti, Bach, Haydn, Mendelssohn. After intermission he offered three first performances — of Ponce's Allegro, a Study by Villa-Lobos and Serenata by G. Samazeuilh; and concluded with numbers by Esplà and Albéniz. Segovia's familiar gifts of discrimination and surpassing technique were in evidence. The new music was well adapted to the medium in every case, and of sound musical content and able construction.

M. L. S.

UTA GRAF IMPRESSES

Uta Graf, soprano, made an auspicious debut on March 7. Her program consisted of lieder by Hugo Wolf, Mozart's aria "Bella mia fiamma" as well as Schubert songs. She displayed a beautiful sense of balance as well as musicianship in her tasteful renditions of the German lieder.

Miss Graf, who has appeared in opera in Europe as well as concert, made one of the more impressive entries of the season. Her performances of Poulenc's four Airs Chantés and five songs by Hugo Wolf constituted a most effective conclusion to her recital. John Newmark at the piano was a sensitive accompanist. J. B.

PRIHODA RETURNS IN DVORAK AND STRAUSS SONATAS

Vasa Prihoda, Czech violinist, gave his first New York recital in many years on

(*Continued on following page*)

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NEW YORK CONCERTS

(Continued from preceding page)

March 10. He played sonatas by Dvorak and Strauss, the Bach Adagio and Fugue from the C major sonata and pieces by Paganini. Mr. Prihoda drew an exceptionally sweet but small tone from his instrument. His phrasing was always sensitive and he was technically secure. Stylistically, though, there was not enough differentiation to make for an inspired performance. Herbert Mayer, the accompanist, provided excellent support at the piano. R. K.

FREDERIC WHITE AND STUART FASTOFSKY HEARD

Frederic White, bass-baritone, and Stuart Fastofsky, violinist, appeared in joint recital on March 11. Mr. White has a good-textured voice and sings well but there was a serious lack of dynamic range in his work. The Handel and most of the Mozart, Schubert and Brahms were capably delivered; insufficient dramatic feeling caused the Gluck and Weber numbers to be rather dreary. Other songs were by Deems Taylor, Daniel Wolf and Elmo Russ. Leo Taubman was Mr. White's accompanist.

Mr. Fastofsky, despite a few slippery tones, proved an executant of unusual order. The music he presented was of a kind to stress technique. The works included Karol Szymanowski's Concerto No. 2 and Nocturno and Tarentella, and Mr. Fastofsky's own Suite for violin. Charles Haubiel's inventive Sonata for violin and piano, dedicated to Fastofsky, received its first performance. Oscar Kosches was his accompanist. V. McC.

FANIA CHAPIRO, DUTCH PIANIST, BOWS

Fania Chapiro, twenty-year-old Dutch pianist, presented Bach's Prelude and Fugue in A minor, Beethoven's Sonata in E flat major, Brahms' Varations and Fugue on a Theme by Handel, Debussy's Suite Bergamasque, pieces by Prokofieff and Chopin in her American debut recital on March 12.

Miss Chapiro handled everything superbly. A pianist of this rare order leaves little for the reviewer to say. Outstanding were the expansive technique, the keen and quick grasping of the rhythmic, dynamic and structural potentialities of the music, and what seems to be innate charm and musicianship. One sincerely hopes to hear Miss Chapiro again very soon. V McC.

JENNIE TOUREL SCORES

Jennie Tourel in her recital on March 13 ran the whole gamut of emotional appeal. Between Rossini's La Regatta Venezia, three gems of appalling technical difficulty, amply spiced with coloratura passages, and her sixth encore, the Drinking Song from Offenbach's La Perichole, the mezzo-soprano sang a group of Mozart songs—of which Sei Du Mein Trost was especially moving in its heartfelt simplicity—eight French compositions by Debussy, Fauré, Poulenc and Hahn; Britten's Two Lullabies; the world premiere of a new work by Leonard Bernstein, Extinguish My Eyes on words by Rilke, and three Chopin songs. None but a master of vocalism and interpretation could traverse such wide territory during one evening. Only an artist of the highest intelligence could succeed in conveying every detail as Miss Tourel did. Throughout the evening she fascinated her audience with her vocal and interpretative skill. Fauré's Vocalise was an example of most refined singing and her Debussy was in the finest French tradition. Bernstein's new song remains on the surface of Rilke's beautiful poem, but Miss Tourel's art made it effective. The sold-out house gave the singer a rousing ovation, which she acknowledged with encore after encore. H. W. L.

AURORA RAGAINI RE-ENTERS

Aurora Ragaini, who returned after some years to give a public recital on March 13, offered a program of standard piano music—the Mozart Fantasia in C minor, Three Intermezzi by Brahms, the Beethoven Thirty-two Variations on an Original Theme in C minor, Six Etudes by Chopin and Four Preludes of Rachmaninoff. Although technical faults could be noted at times, Miss Ragaini compensated with a lovely tone and a musicianship which, while perhaps not of grand proportions, was always tasteful and cognizant of beauty. The romantic measures of the Chopin, Rachmaninoff and Brahms works were her best means of expression. M. L. S.

MARGARET HALSTEAD'S RECITAL

Margaret Halstead, dramatic soprano, was heard on March 15 in a recital originally scheduled for Feb. 26. An experienced singer gifted with a voice of natural opulence and brilliance, Miss Halstead offered much that was pleasurable in quality and interpretation. If she had achieved a more reliable technique to match her exceptional talent, she would undoubtedly have reached a notable peak of concert performance. With Karl Kritz as accompanist, the soprano programmed works of Schubert and Messiaen, an excerpt from Richard Strauss' Elektra, songs of Duparc, Villa-Lobos, Dougherty, Griffes and Quilter. M. C.

SHEILA MINZER, 6, PLAYS BACH

An all-Bach program, no less, was chosen by Sheila Minzer, six-year-old pianist, who played before a capacity house on March 19. The flaxen-haired child, who sat on pillows with her feet on a raised platform, offered the Prelude and Fughetta in C major and that in C minor, Fifteen two-part Inventions, a first New York performance of William Spielter's transcription of the Pastorale for Organ in F, Bouree in A minor from the Second English Suite and Preambule in E from the Sixth Violin Sonata. There were many creditable qualities in her playing—technique, amazing poise—and there was also a budding musicality, touching and beguiling. The usual questions are raised about the advisability of extreme youth on display in a professional concert hall. But little Miss Minzer appeared quite unshaken by the experience, and the audience, which included many small fry, gave every manifestation of delight. D. B.

ALBERT WEINTRAUB IN VIOLIN LIST

Albert Weintraub, 21-year-old violinist, at his debut recital on March 20 showed technical prowess and genuine musical talent. His fine gifts were most evident in the perusal of Brahms' Sonata in A major, op. 100, in which a sweet tone and forceful imaginative delivery were prominent. Brooks Smith was his excellent partner at the piano.

Opening his program with the Vivaldi-Respighi Sonata in D major, he played Vieuxtemps' Concerto in A minor, op. 37, with virtuosity, though sometimes not quite accurately. A group of short contemporary works closed the successful concert. H. W. L.

TIMES HALL

RUTH SCHÖNTHAL, COMPOSER-PIANIST

Ruth Schönthal, gifted young composer-pianist on March 6, appeared first as pianist in Hindemith's Praeludium and Fuga Prima in C and Cuatro Danzas Mexicanas by Manuel M. Ponce, her teacher. But it was mainly her capacities as composer that were stressed. The audience was introduced to her eight lieder set to words of Rilke and two lieder with text by Li-tai-pe, Lillian Anderson, soprano, being the assisting artist. After the intermission Miss Schönthal played her own piano works: six Preludes, Prelude and Fugue in B and a sonata in E flat (the latter first performance). She is an ambitious musician but her talents do not at present allow her to fulfill her aims. The music heard at this concert was often repetitious as to thematic material, mood, development and instrumentation, though the Sonata was unusually strong. V. McC.

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the Kroll Quartet as executants, the last concert of the Musicians Guild subscription series took place on March 7. It opened with an animated, lighthearted traversal of Carl von Dittersdorf's Quartet in E flat, followed by a technically superb and musically exhaustive reading of Bach's Suite in C minor for viola solo by Lillian Fuchs. The second half started with Joseph Fuchs and Leo Smit in Stravinsky's Duo Concertante for violin and piano, which from the standpoint of virtuosity and interpretation by both instrumentalists left little to be desired. Mendelssohn's Octet, in which the Kroll Quartet was supplemented by David Mankovitz, Harry Zarief, violin, Carlton Cooley, viola, and Alan Shulman, cello, closed the program with one of the most gladdening works in musical literature. The response of the audience was enthusiastic. Next season the Musicians Guild will give four evenings at Town Hall. H. W. L.

ROBERTA BERLIN IN BOW

Roberta Berlin gave her debut recital on March 11. The first half of her program who devoted to Beethoven, Bach and Brahms, the second to contemporary music, Hindemith, Bartok, Prokofieff and Debussy. With a sound technical and musical approach, Miss Berlin succeeded in conveying the music intimately to listeners. Occasional technical slips were less important, compared with the general sincerity of her work. Hindemith's Praeludium and Fugue (from Ludus Tonalis) was the highlight of the program. The delicacy with which she played Debussy's suite Pour le Piano spoke well for her musicianship. A well-filled house applauded her cordially. H. W. L.

SAMINSKY WORKS HEARD

An evening of compositions and adaptations by Lazare Saminsky enlisted a large group of musicians on March 13. The composer, marking 25 years of musical direction at Temple Emanu-El, has played an important part in the city's musical activities. On this occasion first hearings were given of a choral fanfare To Zion (poem by Yehudah Halevi); two piano pieces, Grass, and Shenandoah (Three variations, The Girl, The Ship, The River), played by Jennifer Gandar, the latter based on the folktune, the former on words by Sandburg; From East to West, a "Brotherhood of Chants and Dancers," for violin and piano, op. 47, seven sections which used folksongs of various races from Hindu to Inca, with Esther Glazer and Irving Hoffman as performers; and the stirring finale from the opera Julian the Apostate, given by William Maun, the Emanu-El Choir and Robert Baker, pianist. Pleasing melodic qualities of this composer's work were particularly in evidence in some of the adept folksong renderings and he made use of rare harmonic effects. There were voices speaking in unison as well as singing in his A Sonnet of Petrarch, for three voices, violin, viola, piano, sung by Kathryn Oakes, Violet Mesrop and Betty Gladstone, with Miss Glaser, Mr. Hoffman and Mr. Baker, accompanying. A second hearing was given to colorful and atmospheric Eon Hours, a concerto for four voices, piano, viola, clarinet and percussion, four rondos on verses from the Edda, Charles d'Orléans, Poe, and Indian lyrics, which had Barbara Stevenson, Vivian Bauer, Joseph Portnoy and Robert Walton as singers. The choir also was heard in Luke Havergal (Robinson), Western Psalm (Lanier) and Newfoundland Air (Thoreau). Joseph Frederic, baritone, sang The Tale of Roland, based on medieval texts, a stirring work dedicated to Martial Singher and sung by him on tours. V. F.

FREDERICK HEYNE, TENOR

Before an appreciative audience which filled the hall to capacity, Frederic Heyne, tenor, on March 14 sang a program which ranged from Purcell, Mozart, Brahms, Schubert to Vellones, Fauré, Hindemith, Holst, Ireland and John Jacob Niles. He is an artist of taste who knows how to highlight the characteristic moments in each offering. Robert Payson Hill accompanied sensitively. H. W. L.

LOLA CORINI IN PIANO RECITAL

An ambitious program was chosen by Lola Corini for her recital on March 15, and she proved a young pianist of promise. Her technical equipment rather excels her interpretative gifts at this period. It includes a full, round musical tone and correct pedaling. A large audience called for five encores. The Beethoven Sonata, op. 2, No. 2, and the C minor Bach Partita were better done than the Brahms works, which failed to evoke the necessary sense of contrasts. The Debussy contributions hardly captured all the "atmosphere", but were brilliantly played. H. I. B.

DE KRESZ AND DREWETT RETURN

Geza de Kresz, violinist, and his wife, Nora Drewett, pianist, returned in recital on March 16 after an absence of some twenty years. Distinguished performers of fine musicality and excellent ensemble, their accuracy of attack, sensitive dynamic shadings, and tasteful phrasing were notable. Biber's Praeludium, and Aria con Variazione, Mozart's Sonata in D major (K. 306) and César Franck's Sonata in A major made up the first part. The second half included Marion Bauer's Fantasia quasi una Sonata, op. 18, Bartok's First Rhapsody and the initial performance of Alexandre Tcherepnine's Mouvement Perpétuel. All these compositions were interpreted with truth to their spirit and with special beauty in the lyric episodes. These virtues made up for some occasional slips of pitch and lack of perfect balance between the instruments. However, throughout two genuine musicians were exclusively concerned to project the musical content with utter refinement. H. W. L.

LILLIAN CHOOKASIAN, CONTRALTO

A song recital by Lillian Chookasian, contralto, of Chicago, who has appeared previously in New York, accompanied by Philip Manuel, was heard on March 20 (matinee). The singer has a voice of unusual fullness, richness and warmth of timbre, if it was not always ideally produced. Her program was intelligently assembled, beginning with old-time airs by Peri, Buxtehude, Bousset, Schuetz, and the royal lovers, Anne Boleyn and Henry VIII. Following this came a group in English by Barber, Hindemith, Lockwood and Duke. The second half was devoted to Armenian songs by Spendiarian, Melikian, and two traditional airs arranged by Franklin and Suni, in which Miss Chookasian is an authority; and a final bracket of works by Palmgren, Chausson, Mahler and Holst, again in English. Mr. Manuel's work at the piano was a musicianly aid. R. M. K.

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COACHING SESSION . . . Giovanni Martinelli gives a few pointers on the interpretation of Verdi's Don Carlos to Brenda Lewis, Oscar Natzka, George Tozzi and Herbert Zipper. Mr. Zipper conducted and Miss Lewis, Mr. Natzka and Mr. Tozzi were soloists in excerpts from the opera at the opening concert of the Brooklyn Symphony Orchestra. Martinelli sang in the work at its last previous performance in the United States in 1921.

Brooklyn Symphony Orchestra Make Bow with Scene from Don Carlos

The long-awaited first concert of the Brooklyn Symphony Orchestra was given on March 16 at the Brooklyn Academy of Music before an enthusiastic audience of 2,000, which included many prominent citizens of the borough. Herbert Zipper, the new orchestra's conductor, led his forces in a program which included Beethoven's Fifth Symphony, Strauss' Till Eulenspiegel and the first part of Act IV of Verdi's Don Carlos, sung in costume. Soloists were Brenda Lewis, Regina Resnik, Oscar Natzka, Frank Gamboni and George Tozzi. Cheers and ovations were the order of the evening, and workers for the establishment of the orchestra were much encouraged about the future. One of them explained, "This is our pilot season. We are presenting only two concerts, this one and the one at Brooklyn Technical High School. But we have great plans for next year."

Althouse Artists Heard

According to recent announcement from the Paul Althouse studio, many of the headliners on this teacher's artist list are being engaged for new roles and two-continent activities. Eleanor Steber, soprano of the Metropolitan, sang her first Mimi recently to Richard Tucker's Rodolfo in a Boheme performance at that opera house. Mr. Tucker was heard in his first Edgardo in Lucia there, and has been selected by Toscanini to sing Rhadames in the NBC Symphony broadcast performance of Aida. Jean Watson, contralto, has sailed for England and will make Covent Garden appearances and at the Edinburgh Festival.

After an excellent season of concerts in the United States and Canada, Mary Bothwell has also left for Europe, where she is scheduled for an extensive concert and opera tour. Marie Powers, heard with the City Center Opera here and in Chicago in her star role of the Medium, is engaged for the Spring season of the New York City Opera, and will create the role of Azelia in William Grant Still's Troubled Island. Baritone David Atkinson is dividing his available times between his leading role with the "Inside U.S.A." company and oratorio. He will sing in the Brahms Requiem with the Philadelphia Bach Society.

Ernest Lawrence, well-known operatic tenor, is singing with the Fort Worth Opera in Texas and with the Dollar Opera (Spring season) in San Francisco. Edna Phillips, coloratura soprano, and Eugenia Ligon, soprano, are booked for lengthy concert tours along the Eastern Seaboard and through the South. A Bach program with the London, Ontario, Chamber Music Society brought a return engagement for the April presentation of Mozart's Requiem to Karl Brock, tenor. James Stover, tenor, has just completed a successful 13-week engagement with the Dumont television station, WABD.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

April 1. New York Philharmonic - Symphony, Stokowski conducting, CH, A; National Orchestral Association, CH, E; Nina Quartin, soprano, and Frederick Marantz and the Five-Wind Ensemble, TH, E; Marguerite Standen, mezzo-soprano, TiH, E.

April 2. New York Philharmonic - Symphony, Stokowski conducting, CH, E; Edith Weiss Mann, harpsichordist, TH, A; Helvetia Maennerchor, TH, E.

April 3. New York Philharmonic - Symphony Society, Stokowski conducting, CH, A; Tapia-Caballero, pianist, CH, 5:30 p.m.; Juliette Mirova, pianist, TH, A; Mary Kennedy, soprano, TH, 5:30 p.m.; Joseph Pizzi, accordionist, TH, E; International Music Lovers Guild, TiH, E.

April 4. Claudette Sorel, pianist, TH, E; Mary Louise Knapp, soprano, CRH, E; George Balanchine, dance lecture series, CFCH, 5:00 p.m.

April 5. Stell Andersen, pianist, CH, E; Olga Lepkova, mezzo-soprano, TH, E; Lewis Moore, pianist, TiH, E.

April 6. Rudolf Firkusny, pianist, CH, E; Matthew Lanna, pianist, TH, E; Suzanne Bloch and associates, TiH, E; Inge Borg, soprano, and Blanche Schwartz, pianist, CRH, E.

April 7. New York Philharmonic - Symphony, Bruno Walter conducting, CH, E; Gariel Banat, violinist, TH, E; Nell Tangeman, soprano, and Elly Kassman, pianist, TiH, E; Artists and Lecturers of the Margaret E. Richardson Management, CRH, A.

April 8. New York Philharmonic - Symphony, Bruno Walter conducting, CH, A; Gertrude Rennert, pianist, TiH, E; John Czechel, tenor, CRH, E.

April 9. New York Philharmonic - Symphony Young People's Concert, Stokowski conducting, CH, M; Russian Balalaika Musical Society, CH, E; jazz concert, CH, midnight; Upsala College Choir, TH, A; Little Orchestra Society (with winners of the Music Education League), TH, E; New York Chamber Chorale, CRH, 5:30 p.m.

April 10. New York Philharmonic - Symphony, Bruno Walter conducting, CH, A; David Soyer, cellist, CH, 5:30 p.m.; Rose Dirman, soprano, TH, A; Ralph Sheldon, pianist, TH, 5:30 p.m.; League of Composers, TiH, E; Charlotte Beit, mezzo-soprano, CFCH, 5:30 p.m.

April 11. Jussi Bjoerling, tenor, and others, CH, E; Leonard Elsner, pianist, TH, E; Robert Whitlow, baritone, TiH, E.

April 12. Lee Fairfax, baritone, CH, E; Norma France, mezzo-soprano, TH, E; Carey Sparks, tenor, TiH, E; Marjorie Dare, mezzo-soprano, CFCH, E.

April 13. Boston Symphony, CH, E; Yvonne Dalis, soprano, CRH, E.

April 14. New York Philharmonic - Symphony, Bruno Walter conducting, Eleanor Steber, soprano; Nan Merriman, contralto; Raoul Jobin, tenor; Mack Harrell, baritone; Westminster Choir, CH, E; English Duo: Viola Morris, soprano, and Victoria Anderson, contralto, TH, E.

Maryfrances Cassell, young American violinist, has returned from a concert tour in Midwestern states. Other recent appearances were in Mexico and Boston.

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Hendl Leads Concert For Philharmonic Members

The second special concert of the season for members of the Philharmonic Society took place at the Plaza Hotel on March 14. Walter Hendl, newly appointed musical director of the Dallas Symphony, and until now assistant conductor of the Philharmonic, led the delightful program, which listed Mozart's Overture to Idomeneo; Haydn's Symphony in G major, No. 13; Wagner's Siegfried Idyl; Stravinsky's Suite No. 2, for small orchestra, and Johann Strauss' "Emperor" Waltz. The animated performances were applauded with great warmth by a distinguished audience.

H. W. L.

Southwest Florida Symphony Makes Bow

The Southwest Florida Symphony Orchestra made its debut in the Sarasota Municipal Auditorium on March 12 with a Bach-Wagner program. The orchestra, consisting of 75 musicians, most of whom were formerly associated with various other symphony orchestras and now reside on the West Coast of Florida, are under the direction of Dr. Lyman Wiltse, conductor of the Tampa Symphony and head of the department of music of Tampa University.

Andor Foldes Soloist with European Orchestras

Andor Foldes, now on concert tour of Europe, was heard as soloist with the Lamoureux Orchestra in Paris, March 12, and has been reengaged with the ensemble for next season. In London, Mr. Foldes played with the London Symphony Orchestra, March 20, and in Copenhagen performed with the Danish State Radio Symphony on March 24. Before returning to America, the artist will have made 20 appearances in France, England, Denmark, Sweden, Norway, Finland, Holland, and Belgium, and possibly Switzerland and Italy.

San Carlo Opera to Give Twelfth Series in N. Y.

Fortune Gallo's San Carlo Opera Company will offer its 12th spring season in New York from May 4 through 15 at the Center Theater. Sixteen performances are scheduled for the 12-day period. Among the singers are half a dozen new to New York who have been among the principals since last fall, at the beginning of the company's present nationwide tour, its 38th of this magnitude.

Antonini Engaged for Symphony Guest Appearances

Alfredo Antonini, who recently directed the orchestra for the benefit concert given for the Manila Symphony Orchestra at Carnegie Hall, New York, has a busy schedule already booked for the summer. He has been engaged as guest conductor for the New York Philharmonic Orchestra at the Lewisohn Stadium, New York; the Toronto Symphony Orchestra, Toronto, Canada; the Grant Park Symphony, Chicago; Symphony Under the Stars, Milwaukee, and appearances with the CBS Symphony.

Free Concerts for Metropolitan Museum

Two free public concerts will be given at the Metropolitan Museum of Art, New York, at 2:30 p. m. on April 9 and 24, according to announcement by Dr. Emanuel Winternitz, head of the Museum's Department of Musical Activities. The first event will be under the direction of Macklin Marrow, and the second will feature the Little Orchestra, conducted by Thomas K. Scherman.

Kindler to Conduct in Europe

Dr. Hans Kindler sailed on March 18 on the Swedish American liner Gripsholm for a tour during which he will conduct orchestras in Sweden, Switzerland, Hungary, France and England.

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MUSICAL JOTTINGS . . .

True to its ancient musical instincts, Austria is going to ask for two million dollars from the European rehabilitation funds—for restoring the bombed Vienna State Opera House, now under the direction of composer **Franz Salmhoifer**. . . . The Bavarian Denazification Ministry has ordered the Festival Theatre at Bayreuth to be returned to the custody of **Wagner's** descendants — presumably his grandsons **Wolfgang** and **Wieland**—after a period of administering it through a board of trustees; decision was made after their mother, **Winifred Wagner,** signed an agreement to "refrain from interfering in direction of future festivals." . . .

Asserting he wants to devote all his time to "music study and composition," **Carlos Chavez** has resigned conductorship of National Symphony Orchestra of Mexico, which he founded 21 years ago; organization is to be dissolved (the Mexican musicians' union and conductor had been feuding from time to time). . . .

Under auspices of **Prince Bertil** of Sweden, a concert for benefit of Swedish Seamen's Welfare Fund was given at Carnegie Hall, March 14, with **Fritz Busch** and **Max Rudolph** conducting, and **Karin Branzell, Jussi Bjoerling** and **Joel Berglund** (all Royal Court Singers of that country in addition to their "Met" duties) as soloists. . . . Incidentally, **Berglund** announced that he will accept job of director of Stockholm Royal Opera, retiring from opera here at the end of this season. . . . **Ezio Pinza** has said "au revoir" too, as he opens soon in male lead of the Rodgers and Hammerstein musical, South Pacific. . . .

Lotte Lehmann acts a part and sings in the film Big City, soon to be released by M-G-M. . . . Among the many honors to **Koussevitzky** on his close of 25 years with Boston Symphony will be a dinner and concert at the Waldorf-Astoria by the League of Composers, May 10, at which he will conduct and many artists appear. . . . Centennial Fund of College of the City of N. Y. will be aided by a concert to be led by **Toscanini** with the NBC Symphony, April 20, with **Rose Bampton** and **Set Svanholm,** soloists. . . . Gold and enamel snuffboxes and watches in a collection made by **Caruso** were sold at auction recently by the tenor's daughter, **Gloria Caruso Murray,** at Parke-Bernet Galleries. . . . **Dr. Artur Rodzinski,** just back from conducting in Europe, leaves for Rio de Janeiro April 29 to open the official season for the City of Rio, leading the governmental orchestra. . . .

Dr. Hans Kindler, who will quit his post as conductor of the National Symphony Orchestra of Washington, D. C., this spring, has received as a testimonial a handsomely bound leather volume containing many letters and other messages from celebrities in governmental, musical and other fields as well as tributes from the board of directors of the orchestra. . . . **Louis Kaufman,** violinist, who won the Musical Courier Citation for "best instrumental solo" in film music for 1946, is featured in "LOOK applauds" in the issue of that publication for March 15. . . .

Court Proceedings Month. . . . **Stravinsky** didn't win his suit for $250,000 damages against **Leeds Music Co.** because his name appeared on cover of popular song Summer Moon with the appellation "music by Stravinsky"; he wanted the words "adapted from Firebird Suite by S." . . . Whereas **Eugene Conley,** tenor, was "nicked" $1,500 by a Board of Arbitrators at the Amer. Arbitration Ass'n. in favor of the San Carlo Opera, for "breach" of contract and told to repay an equal sum he borrowed from the company. . . . **Shostakovich, Prokofieff, Khachaturian** and **Miaskovsky** refused injunction by Appellate Division to prevent 20th Century-Fox from using their music in the film Iron Curtain. . . .

Alice, daughter of **Oscar Hammerstein II,** composer, was wed to Philip Mathias, a screen story analyst. . . . **Mrs. Leona Hanson Flood,** mother of **Leona Flood,** violinist, to **Dr. D. C. Dounis,** author and violin pedagogue. . . . Congratulations all round. . . .

Margaret Truman was invited to sing in the Harvard Hasty Pudding Show, but her manager, **James A. Davidson,** had doubts. . . . **Sergei Denham's** Ballet Russe de Monte Carlo generously performed for 800 patients at the Halloran Veterans Hospital on Staten Island. . . . **Mrs. Emmerich Kalman,** wife of the composer of Countess Maritza, and president of "Save Austria's Children," arranged a dinner dance for that cause at the St. Regis. . . .

Andre Kostelanetz, appearing with **Lily Pons** in Hawaii, studied the folk music of that island and may do something about it compositorially. . . . Something new in gadgets is the machine devised for **Ramon Vinay,** "Met" tenor, to enable him to relearn Don Jose in Italian quickly for his appearance at La Scala recently; devised by **Max Serover,** an executive of the Linguaphone Co., it teaches the lines by "sleep-study" through recordings heard faintly under one's pillow. . . .

Pierre Monteux sails in April to conduct symphonic and operatic programs in London and Amsterdam, but returns here for Lewisohn Stadium and Ravinia engagements, also for his conducting classes at Hancock, Me., with **Naoum Blinder** this year assisting in violin repertoire work. . . .

First Hammond organ recently installed in an industrial plant especially to regale workers at Universal Gear Corp., Indianapolis, Ind., with **Sue Zee Dillman** as director of music. **George E. Palmer** is president of the company. . . .

According to Die Musikwelt of Vienna, **King Frederick of Denmark** some time ago conducted his Court Orchestra in Schubert's Unfinished Symphony and various Danish works; recordings were made to aid international child care. . . .

The Glyndebourne Opera Company of England will not visit Princeton, N. J., for a series in October, as recently announced; the festival has been postponed until 1950, according to **Rudolf Bing,** general manager of the company, who recently visited the U. S., and **Carleton Smith,** director of the National Arts Foundation, sponsoring the visit. . . .

Doris Hevener Bolvig Shows Versatility in Career

Doris Hevener Bolvig, pianist, who was introduced to New York in February in joint recital with Lawrence Turner, bass-baritone, at Carl Fischer Recital Hall, has been playing in public since the age of eight, and made her first professional appearance at twelve. Afterward she attended and was graduated from the Eastman School of Music, where she studied with Dr. Raymond Wilson, Sandor Vas and Emanuel Balaban.

Her debut as an adult musician was with the Rochester Philharmonic Orchestra under Dr. Howard Hanson. Among many appearances were those at the New York World's Fair and over the radio. A specialist in the music of Edward MacDowell, Miss Bolvig has included works of this composer in many of her concerts. The pianist is on the faculty of the Roosa School of Music in Brooklyn, N. Y. She is a member of Mu Phi Epsilon.

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NEW PUBLICATIONS

On April 4, the firm of J. Fischer and Bro. will celebrate their 85th anniversary. Founded in 1864 in Dayton, Ohio, by Joseph Fischer, father of the current president, Carl Fischer (no relation to Carl Fischer, Inc.), the firm originally specialized in religious music but, in the intervening years, has added to its catalog music of all types. In 1875 the business was moved to New York and headquarters have remained there ever since. Among the composers whose works have been published by the firm are Deems Taylor, Daniel Gregory Mason, William Grant Still and the late Pietro A. Yon. . . . A Primer of Stylesinging by Ruth Kisch-Arndt has been issued by Art and Science, Inc. A booklet of 12 pages, it contains interpretation of the signs used to indicate the ornamentations in 17th and 18th century music. Mme. Kisch-Arndt is president of the Early Music Foundation in New York. . . . Southern Music Publishing Co., Inc., has signed contracts to act as exclusive representative in the Western Hemisphere for A. Cranz (Brussels) and Carl Gehrman (Stockholm). . . . Ned Rorem's The Lordly Hudson (Music Press, Inc.) was voted the best published song of 1948 by the Music Library Association. . . . Edward B. Marks Music Corp. has taken over the copyright, publication and all other rights to Twenty Studies for the Guitar, by Fernando Sor, revised, edited and fingered by Andres Segovia.

The Helen L. Weiss Foundation has announced a competition for composers up to 35 years old for a chamber music work between 10 and 20 minutes in length. The work may be scored for up to eight instruments, with one or two voices if desired. Manuscripts must be signed by a nom-de-plume, and return postage should be furnished. Closing date is Sept. 1, 1949. Address inquiries to Miriam F. Rayvis, 2459 76 Ave., Philadelphia, Pa. . . . The Sixth Annual Competition of the Ernest Bloch Award for the best new work for Women's Chorus based on a text taken from, or related to, the Old Testament has been announced by the United Temple Chorus. The award is a cash prize of $150 and publication by Carl Fischer. Closing date is Oct. 15, 1949. Inquiries should be sent to United Temple Chorus, Ernest Bloch Award, Box 726, Hewlett, Long Island, N. Y.

Premiere performances of Robert Starer's cantata Cantamus, for soprano, baritone, violin and harp, and his Five Miniatures for Brass were given at the sixth Composer's Forum program of the season on March 19 at the McMillin Theater. Also on the program was the premiere of Remi Gassman's Two Songs as Sung to a Child. . . . The Composers' Group headed by Ethel Glenn Hier sponsored a program of new compositions at the Carl Fischer Sky Room on March 19. Works by Mary Howe, Charles Haubiel and Miss Hier were featured. The performing artists were Corinne Brooks, Sunn Lozier, Deri Ellis and Esther Andersen, sopranos; Eleanor Daniels, contralto; Valentine Czech, baritone; and Richard Casper and William Lee, pianists. . . . Igor Buketoff will conduct the American premiere of Arthur Honegger's oratorio, La Danse des Morts, at the April 5 and 6 Fort Wayne Philharmonic Orchestra concerts. . . . Two world premieres by Thor Johnson and the Cincinnati Symphony Orchestra consisted of Giannini's free transcription of three organ pieces, Toccata, Aria and Fugue by Girolamo Frescobaldi (played on March 25 and 26) and John Haussermann's Symphony No. 3 (played on April 1 and 2).

Hugo Kortschak conducted the premiere of David Stanley Smith's Symphony No. 5 in E flat when the New Haven Symphony presented its sixth concert on March 1. The composer was for many years Dean of the Yale University School of Music. . . . Frances Densmore is now associated with the music division of the Library of Congress in connection with the Smithsonian-Densmore collection of Indian sound recordings, recently transferred from the national archives to the library.

Book

THE BOOK OF MUSICAL DOCUMENTS, by Paul Nettl. Philosophical Library, N. Y. $5.

The industrious Dr. Nettl has set out to form "an anthology of documents pertaining to musical history. It contains quotations from theoretical works, letters, memoirs, poems, archives, newspaper and magazine articles, etc." The compiler has covered ground chronologically, starting with the primitives, working up through music of recent times, and ending with a chapter called Music in a Degenerate World, which is a brief look at some of the Nazi theories about music. Much of the material is available in other easily-obtained sources (such as Beethoven's letters, the Heiligenstadt Testament, Goethe on Mendelssohn, John Byrom's—*not* Byron's—poem about Handel and Bononcini, etc.) but other items are probably hard to find outside of German books. Johann Christoph von Mannlich's long letters about Gluck should be of interest to most readers; so will the brief excerpt from Kuhnau's The Musical Quack. This book, of course, is but a start; there is room for many volumes on the same topics. Thus, if one bewails certain omissions, it is with the knowledge that not everything could be gotten into a 381-page book. One could have wished, though, that less apparent haste and more bibliographic information were present. Dates after letters often are missing, some entries should have been explained more fully, and somtimes no source (or insufficient source) is given for various items.

Humorous Cantata

BROOKLYN BASEBALL CANTATA, by George Kleinsinger. Mills Music, Inc., N. Y. Piano score $1.25.

Now that the baseball season will soon get under way, there is a topical interest to this work. The text, by Michael Stratton, deals with an unspecified Ebbets Field game between the Dodgers and Yanks (exhibition? World Series?). Naturally the Dodgers win. Kleinsinger has scored his music for mixed voices (SATB) or male chorus (TTBB), with the following solo parts: announcer, umpire, girl friend, gravel-voiced fan, and vendor. A note to this edition gives permission to change names and places "to conform with the baseball situation" in any community. Score and parts are available on rental from the publisher.

For String Quartet

CRADLE SONG, by Martin G. Dumler. The Composers Press, Inc., N. Y. Scores and parts, $1.

This is a short work, the title of which is self-explantory. Martin G. Dumler, who is a Cincinnati business man, inclines toward the romantic school. He favors a pronounced melodic line, clear harmonies and relatively simple writing (in this piece, in any event). The arpeggiated cello part gives the berceuse effect, most of the melody being carried by the violins. Those who like relaxing salon music of a quiet nature might investigate this.

For Saxophone

RHAPSODY FOR SAXOPHONE, by Carmarata. Mills Music, Inc., N. Y. $1.50.

A one-movement work, this Rhapsody opens with an introduction (marked maestoso) which contains an extended cadenza that leads to a smooth, scalewise theme. (Shouldn't there be a change of tempo indication at section C—allegretto, perhaps?) Some new material is introduced at a section marked Rubato, a lyric passage follows, and a Presto, followed by a concluding Allegro, brings the work to an end. The general style is salon-ish, with effective writing for the solo instrument over its entire compass.

For Wind Instruments

PRELUDE AND FINALE, and INTRODUCTION, RECITATIVE AND CHORALE, by Albert D. Schmutz; LITTLE WOODWIND MUSIC, by Paul A. Pisk; WOODWIND QUINTET, by Frank Fragale; THREE DIRECTIONS, by Norman Cazden; INDIAN LEGEND, by Eda Rapoport. Associated Music Publishers, Inc., N. Y. $2.50, $2, $2, $2, $2 and $3.

The Schmutz Prelude and Finale contains an E flat Baritone alternate for the B flat Tenor; the scoring otherwise consists of another B flat Tenor and two E flat Altos. In the Introduction, Recitative and Chorale, Schmutz calls for two E flat Altos, a B flat Tenor and E flat Baritone, with a B flat Tenor alternate for the latter. Both pieces are melodious and well worked out. Pisk's Little Woodwind Music calls for Oboe, two B flat Clarinets and Bassoon. Here the idiom is modern—Germanic modernism of the 'twenties, but musical and imaginative. Fragale's Woodwind Quintet, in one short movement, is scored for Flute, Oboe, B flat Clarinet, Horn and Bassoon. It starts out brightly, with some canonic imitation, and preserves a light, fluid texture throughout. The Three Directions of Cazden are written for two B flat Trumpets (or Cornets), Baritone (or Trombone), and Trombone. Its movements are named Entree (something like a gay flourish), Sarabande (slow, melodious, in C minor), and Teamwork (with much burble, vigor and activity). Rapoport's Indian Legend demands Flute, Oboe, B flat Clarinet, Horn and Bassoon, and contains three movements—Allegretto, Andantino and Allegro (Spirited). Hints of Indian themes are handled with good taste and an avoidance of obvious imitative nationalism.

For Band

BACH FUGUE No. IV. (from Well-Tempered Clavier, Book I), arranged by C. K. Wellington. G. Schirmer, Inc., N. Y. Full score 2.50.

This is Part II, No. IV, of the University of Michigan Band Series. Arrangements are provided for full band or symphonic band. Instrumentation for the former includes the following: flute, oboe, English horn, bassoon, clarinets in E flat, B flat, alto clarinet in E flat, bass clarinet in B flat, alto saxophone in E flat, tenor saxophone in B flat, baritone saxophone in E flat, cornet in B flat, trumpet in B flat, fluegelhorn in B flat, horns in E flat and F, trombone, baritone (treble), euphonium (bass), bass, tuba, string bass, tympani and percussion. The scoring for symphonic band includes the above, plus re-inforced strength to various choirs.

PLANNING WORLD PREMIERE . . . Peter Mennin's The Cycle, Symphony No. 4, for Chorus and Orchestra, was given its first hearing by the Collegiate Chorale, conducted by Robert Shaw, at Carnegie Hall on March 18. The photograph was taken in Carl Fischer's audition Skyroom and shows the composer and the conductor (seated) going over the score before the concert.

For Brass Ensemble

CEREMONIAL AND FLOURISH, by Richard Arnell. Associated Music Publishers, Inc., N. Y. Score $1.

The scoring here is for three trumpets in C (the parts include transpositions for B flat trumpets), four horns in F, and three trombones. The Ceremonial is stately, slow, and dignified, with a hint of medieval tonality. In the Flourish, the texture becomes polyphonic, with constant movement and by-play. Both sections are brilliant in sound, ingenious in composition, and would be a good choice to open a symphony program.

For Voice and Piano

SEVEN MERRY SONGS (based on Nursery Rhymes) Op. 41; by Dmitri Kabalevsky. Leeds Music Corp., N. Y. $1.25.

Based on nursery rhymes, these seven songs offer at least one point of Russian-American rapprochement, for the words of Old King Cole, I Saw a Ship a-Sailing, or If All the Seas Were One Sea, to mention but three songs, are familiar to children in Moscow as well as Chicago. Kabalevsky's settings are clever, humorous, light and tuneful. His harmonies evade cheapness or triteness, and the seven songs of this set should make an attractive recital grouping.

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BERNICE FROST SAYS . . .

RELAXATION FOR THE TEACHER

As the teaching year draws to a close, many teachers will be planning in their minds, if not on paper, for the forthcoming season. Before definitely arranging any schedule by days and hours, it would be well for all to review the past season, or perhaps the past three or four seasons.

The teaching schedules for everyone have been much too full. The demand for piano lessons has given each teacher the desire to accommodate all the pupils possible. For many reasons this is understandable. It was considered to be meeting a temporary situation. But the continuation of this unprecedented demand has proven that there is instead a definite and permanent increase in piano students throughout the country.

There is no indication that the immediate future will bring about a change in the overfilled schedules. Public and private school educators are planning for a forty per cent increase in early grade enrollments for the coming years. This alone will increase the enrollment of piano students of the younger ages.

Added to this, adult piano study has reached an all-time high and is still increasing. It thus appears that there will be no let-up in heavy teaching schedules unless teachers themselves take the matter in hand.

While it may seem that some instructors are not too fully occupied, on the other hand the better teachers have been more than busy. The general public is becoming more and more discriminating in choosing between the more and the less competent piano instructors.

Teachers Are Only Human!

It is time for teachers seriously to regard themselves as human beings and ask themselves, "How much time have I set aside for recreation and relaxation?"

Teaching five or six days weekly from seven-thirty in the morning to eight or nine in the evening, with perhaps no lunch and thirty minutes for dinner, is too strenuous for anyone. Before the influx of adult pupils, such a day permitted a few hours of relaxation when school pupils could not have their lessons. This is so no longer, as little by little the days have become completely filled.

The camel's back was broken by a mere straw, according to the old adage. In the same way, the expenditure of pennies and nickels will in time deplete any bank account. So it is natural to feel that expending of more and more mental and physical energy can in time become a serious drain on one's resources.

Avoid Overstrain

There is actually no gain, in the long run, in over-filling the teaching day. The teaching is not then consistently good; pupils' responses and reactions are not satisfactory, and the extra income derived is generally expended in meeting emergencies arising from the existing situation.

Schedules should allow for relaxation and recreation, which should include association with non-professional friends and entertainment not of a musical nature.

Each one is living today—not tomorrow—and the days should have a balance of work and relaxation, thus producing better teaching results which means serving the musical profession in the highest measure.

Feeling for Scale Playing

Several of my more advanced students are finding it difficult to gain speed in their scale playing. They had little scale training until they came to me about a year ago, and as a result their passage work is uneven and without control. How can this be improved through daily scale practice?

E. P. M.—WASH., D. C.

There is evident failing to think, as well as feel, the spatial relationship of the scale line. This may be caused by unfamiliarity with the scales themselves. After the latter has been acquired, center the thought on complete freedom of arm movement, elbow leading, with minimum thumb movement. Block the scales and work for ability to think ahead, encompassing the full keyboard.

Chopin Etude

I am a Senior year college student and, although piano is my minor subject, I spend much time in practice and would like eventually to make music my profession. Have had the same instructor, who is very fine, throughout my college work. In playing the "Revolutionary" Etude of Chopin during the past two years I have never been able to play without my left hand becoming stiff and cramped. What can I do to overcome this condition?

C. A. N.—TEX.

You are probably not as yet ready to play this Etude, Op. 10, No. 12, and do not have the necessary skill of finger activity and control of your playing apparatus. I suggest you drop this study for the time being and gain more left hand technic and arm relaxation.

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BLACK KEYS TO NOTE READING, by Maurine D. Burgess, $1.50, NOTE-KEY PLAY, by Hazel Phippeny, $1, CLASSIC MASTERS AND WE TWO, $1.25. These are 3 volumes in a series which specializes in music education for young children. Presenting the instructional material with helpful pictures, rhymes and symbols familiar to children, these works are specially valuable in that they encourage the pupil to invent his own compositions in the manner of the piece being studied. The last named is a book of duets by classic masters in their original versions. Creative Music Publishers, N. Y.

DOWN ON THE FARM, by Bobbs Travis, 30c. A 2-page piece for early Grade 2, avoiding chords and staying in easy playing position so it well suits small hands. The Boston Music Co., Boston, Mass.

For Two Pianos

SONATA, by Esther Williamson, $5. Written by a hand which is very evidently master of counterpoint and form, the motives of this composition are elegantly stated and developed. Frequent imitation in the various voices provides beautiful canonic passages, as in a chamber ensemble. The 2nd movement is a quiet interlude, leading to a robust and dynamic finale. About 15 minutes playing time. HOMMAGE A MA JEUNESSE (Sonatina) by Miriam Gideon, $3. Eliminating any unnecessary note so that every tone and phrase is meaningful, Miss Gideon here presented a very direct and concise composition. The rhythms are vital and the feeling throughout is musical. Both of these compositions can sustain their place in the permanent repertoire. Mercury Music Corp., N. Y.

For Piano Duet

PIANO DUET ALBUM, 75c. The first year pupil can play either the bass or treble parts in these simplified duets. The 12 titles indicate tuneful and popular selections. Edward B. Marks Music Corp., N. Y.

For Violin

DANCE OF AYSHE, by Khachaturian, transcribed by Heifetz, $1. An excerpt from the colorful Russian composer's "Gayne Ballet" has been arranged to make an effective piece for violin. Beginning and ending rather quietly, the middle section is difficult and brilliant, with sharp double-stops adding their caustic bite. Leeds Music Corporation, N. Y.

Theory Books

FIRST STEPS IN MUSIC, by Ruth Edward and Eric Simon, 60c. This 32-page handbook presents the elements of music reading so that they can be mastered before actual playing begins and the pupil's problems can be met and handled separately. 12 chapters discuss the various theoretic subjects dealt with. Edward B. Marks Music Corporation, N. Y.

For Clarinet

FANTASY, transcribed by Alfred Gallodoro, $1.50. This piece for B Flat Clarinet is based on Chopin's Fantasié-Impromptu, and provides the instrument with a very brilliant and difficult tour-de-force. The middle section of the piano piece is extended by measures developing the theme and harmonies, and there is a demanding cadenza at both beginning and end. Mills Music, Inc., N. Y.

For Voice

POLLY THE PARROT, FREDDY THE RABBIT, OSCAR THE OCTOPUS, music by Helmy Kresa, words by Lanny Ross, 75c each. These are three "four-minute operas" which can be sung by one person who imitates the 3 or 4 characters in each "opera" with suitable change of tone color, or by a group of children. In medium range and not requiring great vocal skill, they can produce a very amusing effect with their witty lyrics and the rollicking piano accompaniment. DECLARATION OF INDEPENDENCE, music by Celius Dougherty, words by Wolcott Gibbs, 50c. In the lyrics of this song Mr. Gibbs' 4-year-old son rises to full youthful stature and defies all parent-made laws. Words and music combine to make a fresh and unique character study, a delightful portrait of a child's mind and thought. G. Schirmer, Inc., N. Y.

RAIN AND THE RIVER, by Oscar J. Fox, 50c. With the fervency of a spiritual this masculine song sings the praise and love for living of one who dwells in a cabin on a mighty river. It has a genuine and convincing ring. In all ranges. C. C. Birchard & Co., Boston.

Cincinnati Conservatory Fete Marks Mendelssohn's Birthday

CINCINNATI.—In observance of the 140th anniversary of the birth of Felix Mendelssohn, the Cincinnati Conservatory of Music devoted its fourth annual Music Festival to the works of that composer, March 7, 8 and 9.

Dr. C. Hugo Grimm, head of the Conservatory's composition department and conductor of the two symphony orchestras at the school, was in charge of the three-day festival. The first evening's concert was an orchestral one and featured two student soloists. On the second evening, a chamber music program was presented under the direction of Arthur Bowen, head of the Conservatory's ensemble department. The final program was devoted to orchestral and choral compositions of Mendelssohn.

Attempting to bring to light some of Mendelssohn's less familiar works, Dr. Grimm opened the first evening's program with the overture to The Wedding of Camacho, op. 10 (1825). He followed it with the Symphony No. 1, in C minor, op. 11 (1824), another rarely heard work. Joann Fuller, piano pupil of Robert Goldsand, appeared as soloist in the Capriccio in B minor, op. 22 (1832). Janis Grimes, voice pupil of Bianca Saroya, sang the aria, Hear Ye, Israel, from Elijah. The program concluded with the overture to Midsummer Night's Dream, conducted by Paul Katz, conductor of the Dayton Philharmonic Orchestra and a member of the Conservatory violin faculty.

The second night's chamber music concert was devoted to two works—the Trio in D minor, op. 49 (1839); and the Octet in E flat major, op. 20 (1825). The performers were Norma Lee Eskey, violinist and violist; Edward Bisha, cellist; Ward Swingle, pianist; Achille DiRusso, Francoise Demorest, Arnold Schatz and William Scutt, violinists; Atea Greco, violist; and Mary Ann Meredith, cellist.

The orchestral and choral concert on the third evening opened with the overture to Ruy Blas (1839). Achille DiRusso, pupil of Jean ten Have, played the Violin Concerto (1844). The Festival Cantata for male chorus and two orchestras of brass instruments and percussion (1840), written in celebration of the 400th anniversary of the invention of printing by Gutenberg, was performed by the Conservatory Madrigal Singers, under Willis Beckett; and two brass ensembles, one conducted by Dr. Grimm and the other—an "echo" orchestra—by Alfred Lowe, a conducting pupil of Dr. Grimm. The program and festival came to a close with the performance of Psalm 95, op. 46 (1839), by the Madrigal Singers and orchestra, with Jeanne Carroll as soprano soloist, and Arthur Schoenenberger, tenor soloist.

Schmitz School of Piano Offering Summer Class in San Francisco

E. Robert Schmitz will hold his master classes in piano for the second consecutive summer at the Schmitz School of Piano, San Francisco. The session, an intensive professional training course, extends from July 2 to Aug. 13. Classes will meet four afternoons a week during the six-week session, with technique and interpretation classes scheduled on alternate days.

Technique studies are devoted to analysis of adequate pianistic motions founded on knowledge of physics, physiology, mechanics and other related sciences. Interpretation classes consist of a balanced program of piano literature performed by members of the class with critical analyses by Mr. Schmitz.

Applied technique classes will meet twice a week for a period of two hours. These are designed to develop and explain the material covered in the master sessions and provide a chance for supervised application of these ideas by each member of the class to his own performance. Private lessons with Mr. Schmitz and with authorized assistants will be scheduled in the mornings.

A limited number of scholarships are offered. University credit is available.

Cleveland Institute Trustees Play

Six trustees of the Cleveland Institute of Art, who are skilled amateur musicians, gave a concert for the students and public on March 1. Mrs. George P. Bickford and Mrs. Howard F. Burns played two-piano works by Bach, Schumann and Françaix (Concertino). Mrs. W. Russell Burwell, pianist, gave works of Granados, Villa-Lobos and Albeniz. Mrs. Howard C. Hollis, pianist, was heard in a group of Brahms. Frank E. Taplin played the piano part and Frank K. Griesinger the clarinet in a Mozart concerto for those instruments.

Hans Barth's Chicago Courses

Among Hans Barth's teaching activities this summer will be two normal courses at the Little Theater of the Chicago Musical College, Aug. 2 to Aug. 12. Included in the first course is "how to play and teach the 25 branches of technique," and new ways to teach memorizing, pedaling and keyboard harmony. The second course analyzes teaching pieces and master compositions by composers of four centuries, including details of pedaling, tone production, interpretation, moods, technique, fingering, phrasing, tempo, dynamics, embellishments and how to practise. Mr. Barth gives these courses in four other cities.

UP and DOWN THE GUILD KEYBOARD

MIRIAM GORDON LANDRUM, Chairman of Austin, Texas, chapter NGPT. Charter member. Head of Piano Dept. of Texas School of Fine Arts. Studied New York and Paris. In 1948 had two Artist Diploma Winners and an Excellence Cash Prize Winner.

Dr. Leroy Campbell is on a lecture tour, speaking on music and the arts from the point of view of his 27 European trips.

May Etts gave a class on Maier Technic in Burlington, North Carolina; addressed the Philadelphia Music Teachers, New Jersey Educators; and the Associated League and Oxford Piano Group in New York.

Mme. Sigismond Stojowski will play an all-Chopin program in Boston, April 25, for the "Friends of Polish Culture." On May 1 she will play some of her husband's compositions on WNYC.

Mr. and Mrs. Cecil Berryman of Omaha entered 42 pupils in 1948 Guild auditions: two played with orchestra; eight gave recitals in nearby states; three won University scholarships; three won cash prizes.

Mrs. Carl Beutel of Detroit presented Gail Iavelli in recital at Baldwin Recital Hall.

Merle Holloway's pupil, Isabelle Williams, and **Ruth Carrell Johnson's** pupil, David Mitchell, both Guild Diploma winners, were chosen from young artists of 16 counties to appear in concertos with Tampa Symphony Society.

Clarence Adler's pupil, Gladys Stein, is engaged for eight recitals on FM station WABF, beginning the first Monday evening in April. His two-piano team, Loretta and Murray Dranoff, played Mozart's Double Concerto with the Bridgeport Symphony, Daniel Saidenberg conductor.

Silvio Scionti's pupil, John Sutton, Diploma winner of the Guild, won an appearance as soloist with Houston Symphony March 12.

Laura King and Joanne Byrd, Guild Scholarship Winners at Rollins College, gave a recital at the Phi Beta New Patrons Evening. Kenneth Newbern, also a pupil of **Walter Charmbury,** played Schumann Symphonic Variations at State MTA Convention.

Mrs. Charles Schneider of Cleveland, past-president of the Fortnightly Club (membership 600) says that the club gives three scholarships to music students who choose their own schools. Saralee Konigsberg, for seven years a scholarship pupil of Mrs. Schneider played under Ormandy in the Hollywood Bowl.

Madge Williams, author of teaching pieces, is giving demonstrations in Cleveland and surrounding towns on her new system of teaching pre-school children to read music.

A capacity audience at the Phillips Gallery heard **La Salle Spier's** lecture on Modern Harmony, which he illustrated in Washington, D. C., at the piano with examples from Grieg to Bartok.

Helen and Lois Randolph, attractive identical twin pupils of **Ella Connell Jesse,** were selected to play Bach double concerto at 25th anniversary concert of Portland Junior Symphony.

Laurence Honan's pupil, Ralph Polley, won the Music Education League's Concerto competition and will play with Little Symphony at Town Hall April 12.

Dorothy Morrow's pupil, Elizabeth Boettcher, won Brooklyn MTA award of performance in Brooklyn Academy of Music.

Doris Knable Hall appeared in recital at Milwaukee Athenaeum, and was recently soloist with Milwaukee Symphony.

G. W.

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NATIONAL GUILD OF PIANO TEACHERS

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Music Counsellors' Duties Told In Lecture by Kirshbaum

Bernard Kirshbaum, head of the Music Counsellor Placement Bureau, recently spoke at Hunter College on the responsibilities and opportunities of the positions he secures for his clients. "The demand for good music counsellors in children's camps is greater today than the supply," Mr. Kirshbaum said, adding that one of the qualities that make a good counsellor rare is experience. "For various reasons, those with experience discontinue returning to camp."

After outlining the monetary recompense which may be looked for—which ranges, he said, from $85 to $200 for new counsellors to $400 to $600 for the experienced—Mr. Kirshbaum went on: "The attitude one holds towards a position as music counsellor often determines the success of the work. It is not a vacation, but an opportunity to work creatively with children toward a richer camp life." The successful music counsellor, he pointed out, is recognized by sense of humor; psychological insight into the personalities he is working with; love of children and sense of fair play; patience and avoidance of temperamental outbursts; attitude of optimism, faith in the children and that their pageant or other performance will be creditable; stick-to-it-iveness—once a schedule of rehearsals for operettas, percussion band, glee clubs, supervised music practice, home talent night or music appreciation program is fixed, the counsellor should stick to it through thick and thin, thus building up reliability on his word; and—quite important—ability to plan a schedule that will not conflict with other activities, such as athletics and arts and crafts.

"It takes experience to do all this. That is why," Mr. Kirshbaum concluded, "if one has had no experience, it is wisest to go the first time as an assistant music counsellor."

Mario Artist-Students Heard

Queena Mario's artist-students are active in concert and opera. Frederick Heyne gave a Times Hall recital on March 14, and in May will be guest artist at the annual convention of the New Jersey Federation of Women's Clubs in Atlantic City. William McGrath was tenor soloist in the Bach St. Matthew Passion at Town Hall on March 14. Eurydice in Gluck's Orfeo and Donna Elvira in Mozart's Don Giovanni will be sung by Dorothy Stahl at Chautauqua this summer. During the spring season at New York City Center, Frances Bible will add several new roles to those she sang in the fall. In addition to Cherubino in Marriage of Figaro and Lola in Cavalleria Rusticana, she will sing performances of Nicklausse in Tales of Hoffmann and Mrs. Nolan in The Medium. Miss Bible has signed with W. Colston Leigh for concert management. Returning to Chautauqua in July for her fourth season, she sings the title roles in Orfeo and Mignon. Adrienne Auerswald will sing Nedda in Albert Lukkan's production of Pagliacci in Tulsa on April 22. Douglass Rieff is teaching dramatics and opera and assisting Armando Agnini in presenting opera at the Master Institute. Mr. Rieff will sing performances of Pagliacci in March for the benefit of the Master Institute Scholarship Fund.

La Forge-Berumen Pupils In Recitals

Robbie Masterson, pianist, pupil of Ernesto Berúmen, gave a recital at the La Forge-Berúmen Studios, presenting music by Bach-Saint Saens, Mozart, Chopin, Scott, Ireland, Guion and Liszt. On March 10, Frank La Forge presented some of his artist-pupils—Rita Haaser, Gloria Laird, Lucille Surby, Ruth Miller and Rose Canario, sopranos; Ralph Quist, tenor; Walter Lowe, basso cantante, and Leo Bartinique, basso. Miss Masterson offered piano solos on this program, and Mr. La Forge supplied accompaniments for the singers.

SCHOOL NOTES

Cornell University's third Festival of Contemporary Arts will be held April 28-May 15. Prof. Robert L. Hull is chairman.

The School of Music of Kansas Wesleyan University presented a recital by organ students in the University Methodist Church.

An Evening of Operatic Scenes and Excerpts was given on March 17 at the Mannes School. Ralph Herbert was stage director and Carl Bamberger, musical director. On March 14 the School presented Carlos Alexander in a Lieder recital, accompanied by Paul Weiner.

Alpha Mayfield, dean of the college at Southern College of Fine Arts, Houston, Tex., has been invited to become national chairman for opera for juniors for the National Federation of Music Clubs, according to Dr. Homer Springfield, president of the College.

Howard Fried, tenor, assisted by Ethel Evans at the piano, was heard in recital on March 16, presented by the Manhattan School of Music.

Gladys Stein, pianist, artist-pupil of Clarence Adler, has been engaged for a series of nine recitals over WABF on Monday evenings, beginning April 4.

Prof. George Sherman Dickinson, of Vassar College, has been granted a faculty fellowship for first semester to work on a book on musical style.

The name of Suzanne Kales, 15 year old piano pupil of Hedwig Rosenthal, pictured in the March 1 Musical Courier was incorrectly spelled as "Suzanne Kaleb."

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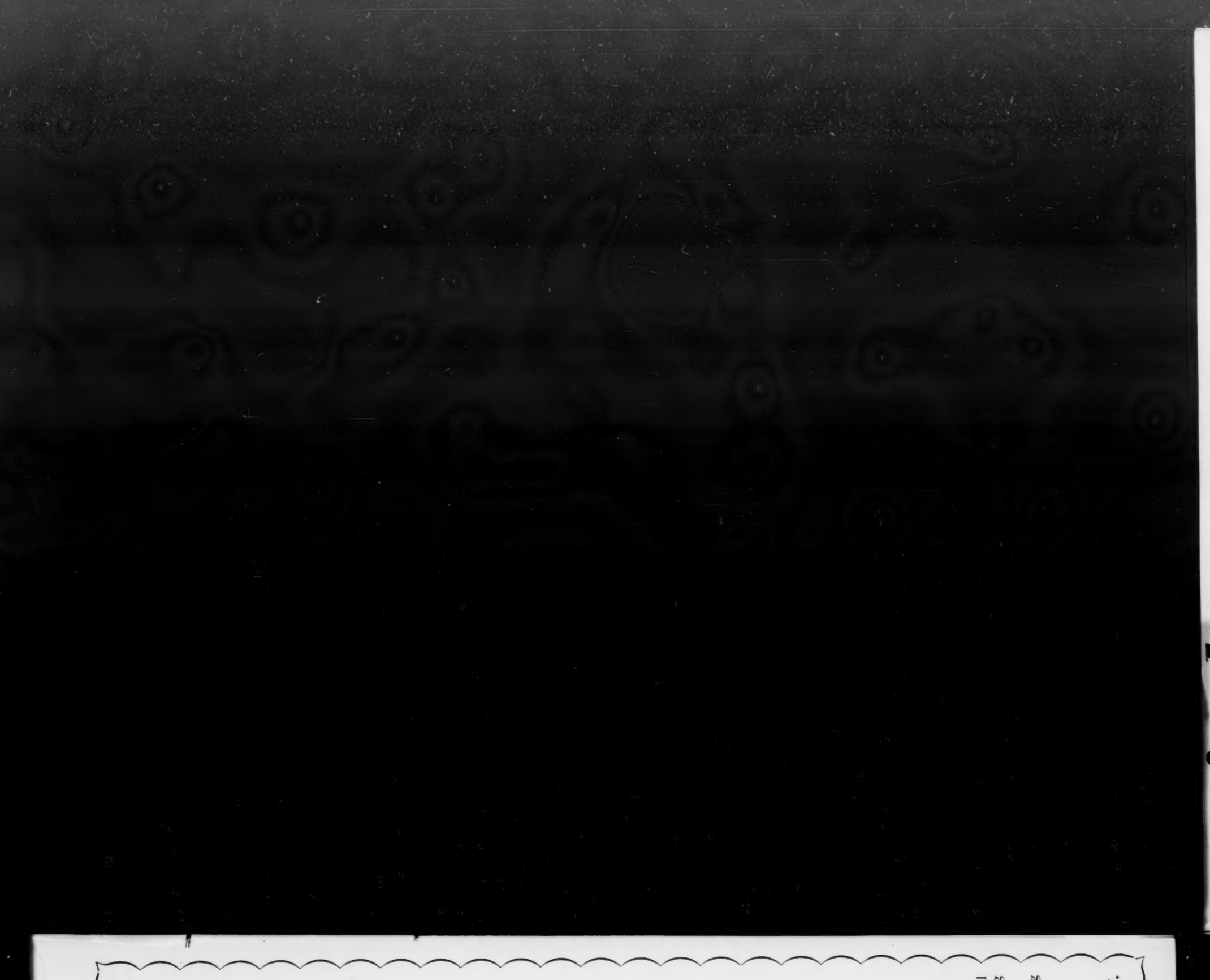
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